49 1957

'Why Didn't It Happen 10 Years Ago?'

Sammy Davis Jr. Says Satchmo No Spokesman

47

NEW YORK — Louis Armstrong is a paradox whose stature as "a spokesman" for the Negro is being challenged by Sammy Davis Jr., Broadway and night club star. P. 22

Davis was speaking of Satchmo's recent statements to the effect that the United States should clean house in places like Little Rock and other points south before asking entertainers like himself to go on overseas tours as goodwill ambassadors.

"You cannot voice and opinion about a situation which is basically discrimination, integration, etc.," Davis said, "and then go out and appear before segregated audiences . . . which Louis Armstrong had done for many years."

Courier

Armstrong's manager, agent Joe Glaser, told the New York Post there would be no reply from Louis.

Pittsburgh

"You can get hold of Louis; he's on the road," Glaser said. "He doesn't want to talk about Sammy Davis Jr. If Sammy Davis Jr. wants to talk about Louis Armstrong and get some publicity, let him.

"But Louis is not interested in getting into any argument with him. Who cares about Sammy Davis Jr.?"

10-12-57

Asked whether he had appeared before segregated audiences, Davis said: "Yes, before I became a headliner. I had no choice. It was a financial situation where if you wanted to eat you had to perform before segregated audiences.

"As soon as I got to the point where I could demand any kind of salary and my name became where people wanted to see me, I decided then and there—this was a few years ago—that I would not ever perform where my people could not come to see me."

Davis continued: "It's a thing naturally very close to me. I'm just so damned mad."

■

Davis said he told Canadian reporters that he agreed with Armstrong when Louis attacked the Eisenhower Administration on the Little Rock situation, but not with his choice of words.

Davis praised Armstrong as an entertainer and expressed hope that the jazz man would live up to the words he had said to the press.

"Louis Armstrong has always been regarded—let me be as kind as I possibly can; I think Louis Armstrong first of all is a great talent—great, as much as I hate the wordage, a great credit to his race, but he has also been regarded by his race as a man who . . . well . . ."

■

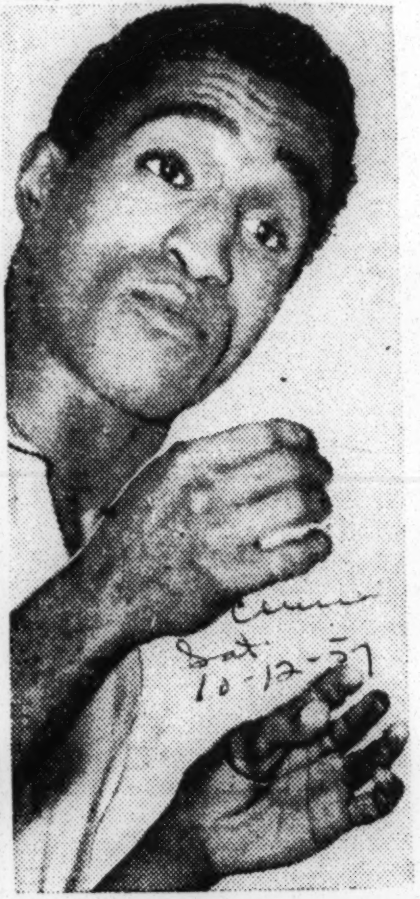
Davis was interrupted, but reflected:

"Louis, as you know, less than a year ago, did a song which had a very objectionable word in it in our day and time. And when they went to him and said, 'Why did you release this record with this word in it?' why Louis said, 'Well, man, it's just this song and I sing it this way.' However, the song was made by white performers and they had the word taken out." Davis said he referred to the lyrics of "Mississippi Mud," which read, "Darkies beat their feet in the Mississippi mud." He said the white performers sang it, "People beat their feet . . ."

"So all of a sudden," Davis said, "when he becomes, to quote his own manager: 'He (Armstrong) is a champion of his people,' I must in all honesty read the statement and chuckle to myself, unless he has done a complete reversal. And if he has, I must then say why didn't it happen ten years ago?"

Finally Davis said:

"For years Louis Armstrong has been important in the newspapers. They have always been ready to give space if he had anything to say that really was important, and he never has. Now this happens. I don't think it's honest. If it is, why didn't he say it ten years ago? He doesn't need a segregated audience."



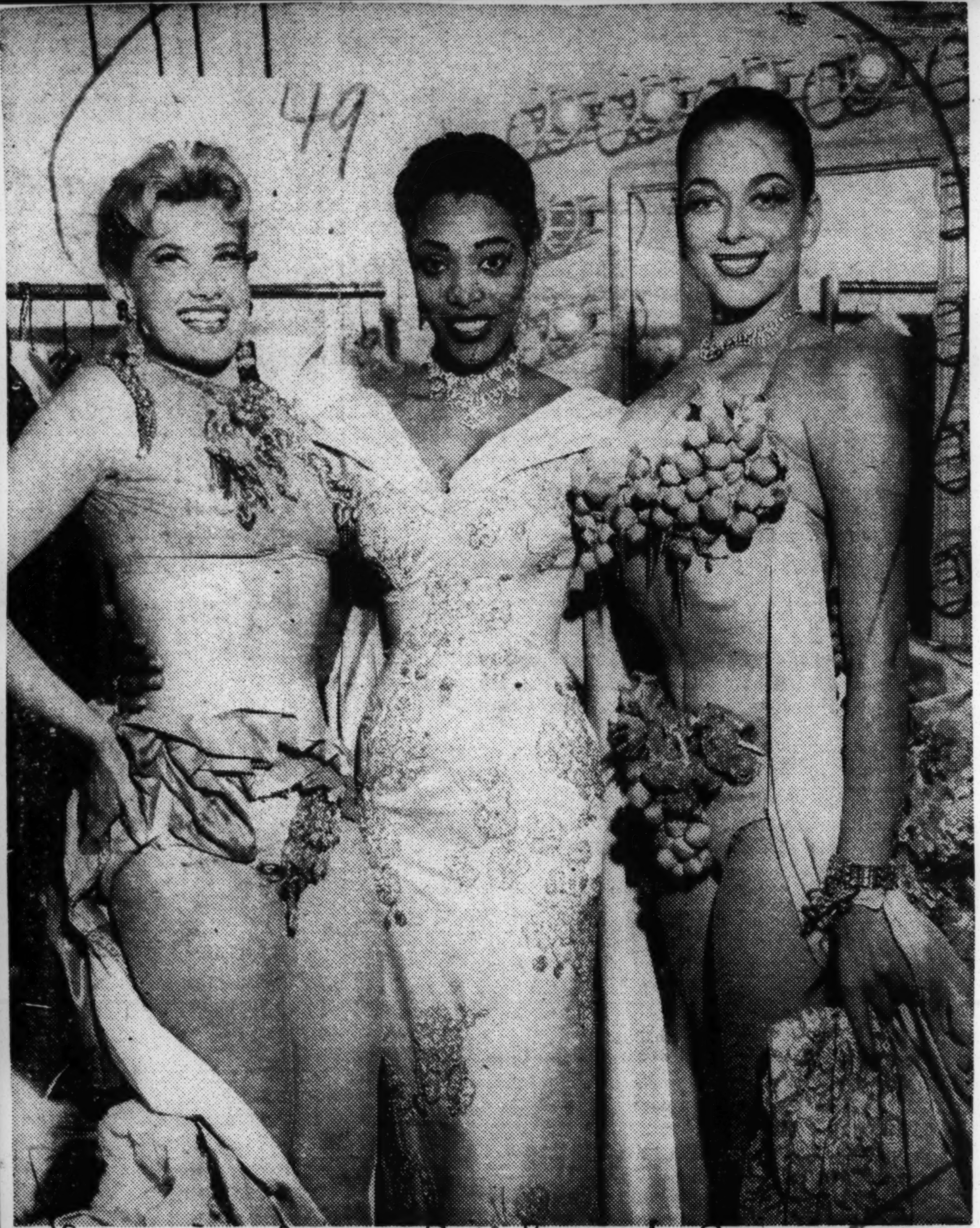
Courier Sat. 10-12-57

SAMMY DAVIS JR.

Courier Sat. 10-12-57

LOUIS ARMSTRONG

49



Courier p. 23 Pittsburgh, Pa

Sat 10-19-57

Ziegfeld Girls—These Ziegfeld girls posed for the Courier photographer backstage at the Hanna Theatre in Cleveland. The girls are, left to right, Sandi Turner, dancer; Ketty Lester, singer, and Christy Logan. Is there any question as to why all the seats in the house were taken?—Gayle Photo.

49 1957

Trouper of 'sawdust trail' remember the good old days

Afro-American Baltimore Md.
Sat 6-22-57

By ELIZABETH M. OLIVER

P. 18

BALTIMORE

Can you recall the days before sound motion pictures when old time dramas and musical comedies were on the stage at the opera house, and on hot fall evenings the medicine show came to town and raised a tent in a grove just inside the city limits?

Oliver S. Pierce, 1632 Pennsylvania Ave., remembers those days with nostalgia because he played an active role in that by-gone era.

In 1912, at the age of 16, he played the trumpet in his own band which traveled the "sawdust trail" with a medicine show in Pennsylvania.

49

"The sawdust trail," Mr. Pierce explains now, "was a chain of towns where the medicine show put on the show. The grounds surrounding the tent where the crowd gathered were strewn with sawdust."

* * *

BY 1919, Mr. Pierce's orchestra had grown so popular that it was featured at two of the Atlantic City boardwalk hotels.

The following year the orchestra traveled with the Allan Dixon Minstrels, Pop Malloys Tent Show and did a few one-night stands with various carnivals.

In December of that year, Mr. Pierce came to Baltimore and played in the vaudeville show at the old National Theatre on Monument and Eden Sts.

The week before Christmas the orchestra was at the then fabulous Rainbow Theatre in the 1200 block of Pennsylvania Ave.

In 1921, when a Philadelphia theatre chain opened the theatre now called the Royal Theatre, Oliver Pierce and his seven-piece band played the entire week of Feb. 13.

* * *

THE THEATRE was then called "The Douglass" and, to Mr. Pierce and his musicians, it meant they had hit the "big time."

It was a far-cry from the Douglass to the medicine show where the "doctor" wore a tall coat and peddled liniment, soap, tonics and pills and the Pierce orchestra pinch-hit between the commercials.

Leaving the Douglass Theatre, he and his orchestra began a tour of the opera houses and theatres, but one winter, they found themselves stranded in Pittsburgh after playing the old Star Theatre.

The event could have been the disaster of a lifetime, but it became a blessing in disguise.

There Mr. Pierce met the famous blues singer, Bessie Smith, and was given an opportunity to write the music for her band.

* * *

MR. PIERCE, in explaining the type of music he composed, says:

"It certainly wasn't rock-and roll.

"And, it wasn't the blues. In those days you could simply jot down a few lead bars on the lead sheet and hand it to the piano player and immediately the orchestra was gone with it.

"It was a day when a musician was a real musician who could improvise and the boys in the orchestra could chime in with perfect harmony" he added.

Back in Baltimore late in 1922, the Douglass faced difficult problems and closed down.

"The old time dramas they featured just didn't take," Mr. Pierce recalls now.

It was with sadness that Mr. Pierce saw the closing of the Douglass, but he didn't throw away his hope that the threatre could open again.

"Finally a Philadelphia banker stepped in and they opened under the name of the Royal Theatre on Nov. 30, 1925.

"I was responsible for the name "Royal" and I was the first manager.

"I stayed on until Feb., 1927," Mr. Pierce says.

* * *

AN "AVENUE" figure since the first day he came to Baltimore, Mr. Pierce has been prominent in local music circles for many years.

He will be remembered by many as the trumpet player with Charlie Harris (1922) and the Commonwealth Band, the Baltimore City Band and the Baltimore Park Band.

At the present he is occupied with his restaurant business, The Red Diamond, 1632 Pennsylvania Ave., which features "home cooking" and the "Big Boy" hamburgers.

Also taking up much of his time are his wife, Dorothy, and his three youngsters, Clifton, 13; Carolyn, 10, and Harvey, 8, all of whom help him conduct the restaurant.

"It may be a long way from those days when I was behind the footlights with such acts as Butter Beans and Susie and Drake and Walker and the great Mamie Smith.

"But, I like people, that's the main thing.

"On Pennsylvania Ave., and in my restaurant, I still have the people I love," Mr. Pierce says with a smile.

The Grapevine

Courier Sat 6-29-57

By MASCO YOUNG

Pittsburgh Pa.

P. 22

The recent bottle joint hassle involving a photographer, Dorothy Dandridge and her manager. Dottie objected to her photo being taken and asked her manager to stop the guy from taking pictures. In the resulting fracas the lensman's hand was bitten, requiring around 12 stitches.

■

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THEY'RE TALKING ABOUT—The big rush in Hollywood that finds producers and directors searching high and low for "undiscovered" Negro leading men. Reason—the surprising success of recent Negro-starring flicks such as "Edge of the City," with Sidney Poitier and "Island in the Sun" with Harry Belafonte.

Fats Domino's big spread in Time magazine. It was the first time that any rock and roll entertainer with a small independent recording firm (white or colored) had ever been given such treatment and recognition in a national magazine not published by or for Negroes.

Dinah Washington

Dorothy Dandridge

Fats Domino

Josephine Baker

How Josephine Baker is allowing herself to be lured out of "retirement" in order to play the lead in the Paris production of "Merry Widow."

■

The chorus of "I-told-you-so's" that Rose Morgan Louis is hearing from her friends who warned her not to expect to settle down and "live happily ever afterward" with Joe Louis.

■

Blues singer Dinah Washington, who was spied at the Hickory House in New York dining with two of her four ex-husbands.

■

The sudden drop in popularity of such famous vocal groups as the Platters and Teen-agers, and the new prediction that both rock and roll and calypso music will be replaced by Hawaiian tunes within the next year.

■

Elvis Presley's newest attention-getting gimmick while on the stage . . . He now dresses himself in a completely white outfit from tie on down to his shoes, and has his accompanying performers dress themselves entirely in black.

■

The new, much-publicized pencil-shaped bow tie being sported by bop-talking musician Babs Gonzales, and how its originator, combo leader Billy Bowen, plans to manufacture 100,000 of them for national distribution.

How Bishop Charles M. (Daddy) Grace's widely circulated but erroneous news story telling of Father Divine's death caused a drop in Grace's national prestige, but boosted aged and ailing Divine higher than he has been in many years.

■

The coming divorce suit action involving a famous show business couple that will rock the nation's headlines, and will come as a jolting surprise to their close associates who still think that all is well between the two.

■

The daily wires and flowers that big-shot Harlem businessman sends to that white Hollywood actress (bit-player) he met in a Harlem bottle-joint a few months ago.

■

That bosomy foreign-born movie actress who is all entangled in a secret romance with a handsome Negro artist.

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Afro-American
Baltimore, Md.
Sat. 6-22-57
P.18

OLIVER S. PIERCE
No Rock and Roll

Chicago Actors Big Broadway Hit; Local Actors Relocate Elsewhere

By HARRY GAINES

Defender
P.19
Chicago Def.
Sat. 10-19-57

An impressive number of Chicago actors who developed and launched their careers in the Windy City have relocated elsewhere and in many cases are currently surpassing their Chicago triumphs. Several of the thespians, familiar figures to local theatregoers and radio listeners several seasons ago are now working under an alias, having selected new names which they conside more satisfactory stagewise.

Wezlynn Tildon, star of numerous Chicago radio and stage productions was featured prominently in "Land Beyond the River," a racial problem play which closed last June following a 3-month run at the off-Broadway Greenwich Mews theatre. The new play by Loften Mitchell is scheduled for on early road tour of midwestern cities. Miss Tilden is perhaps better known in New York as "Peggy Devello." She was also featured in the "Ruby Valentine" radio serial starring Juanita Hall and is currently one of the writers of a New York television show that has prospects of being elevated to nationwide status.

Charles Griffin and Donald Julian make for a total of three former Chicagoans appearing in "and Beyond the River." Griffin was a pioneer Negro actor in Chicago radio. Julian is perhaps best remembered as the successor of the late Helen Spaulding as director of the Skyloft Players. Miss Tildon (Devello), Griffin and Julian have appeared previously in numerous Broodway and off-Broadway roductions and radio and television.

Jack Gibson, one of the stars of "Here Comes Tomorrow," the nation's first all-Negro radio serial drama which originated from Chicago's WJJD, is currently a top disc jockey in Atlanta, Ga. Ruling at radio station WERD, "Jockey Jack" is president of the National Jazz Rhythm and Blues Association.

Larry McKinley, whose initial radio experience was as a dramatic actor on the Chicago Urban League sponsored "Destination Freedom" radio series (WMAQ-NBC,) is now Program Director, station WMRY, New Orleans. McKinley was schooled in theatre arts in Chicago's Columbia college. He first met his Chicago-born wife, the former Gloria Calloway, while both were in rehearsal for a musical and dramatic pageant, "From Shackles to Freedom" staged in 1949 at Chicago Stadium. When the 3-day show closed, they signed their marriage contract. The pageant was a colossal flop but their marriage is highly successful.

ON COLLEGE TOUR

Alzenia Hamilton, who received her Master of Fine Arts degree from Chicago's Goodman Theatre, is currently on a tour of southern and southwestern colleges, universities and theatres. Alzenia, now known as "Lynn" Hamilton, is appearing in "Bell, Book and Candle" and "Springtime for Henry" presented by the New York Negro Drama Players. A native of Chicago, Miss Hamilton appeared in numerous little theatre productions with the Skyloft Players and was the first Negro model to be regularly employed by a Loop department store.

A familiar voice on the Chicago Defender sponsored "Democracy, U. S. A." radio series aired several seasons ago on WBBM-CBS, was that of Leo Branton. Branton is now prominent attorney-at-law practicing in Los Angeles. The ex-actor's clients include many civic, business and social leaders of the west coast. Perhaps Atty. Branton's most famous client is motion picture actress Dorothy Dandridge.

Defender
p 19
Sat 10-19-57
Chicago Def.

WHEN PIANIST Dorothy Donegan is not feuding with her counterpart, Hazel Scott Powell, it seems that she is busy placing the wrappings on her up and down married life. She recently reconciliated for the fifth time with her husband in New York.

49 1957

Jane White Returns to Cameras in TV Drama; Olga James Enjoying London; Basie and Vaughn Drawing Many

Bystander Des Moines Iowa

WITH DOLORES CALVIN

Thurs 7-11-57

New York City—(CNS)—New Star Among Us . . . Jane White returned to the cameras in a television drama on Studio One last week—all about life in a South American village and we were surprised to find her talent definitely blossomed and her manner much more professional . . . Her voice has grown deeper and more assured . . . She moves in a more secure manner . . . she has an air which is more demanding, more sophisticated . . . Jane, as you remember, started her career as the lead with a controversial stage page "Strange Fruit" and being the daughter of NAACP Walter White made it even more of a controversy as the public wondered if she should play the role or not . . . For many years since, Jane has not been heard of in any prominent plays—but since the death of her father, she seems to have spread her wings again—this time with more assurance than she had before. Jane's part in the Studio One drama was a small one—as a doctor of the village who only has one small, but good scene . . . but in it she displays a good talent which needs only beter parts to prove it . . . Hernandez plays the village's leader who engages an agricultural expert to plant and grow wheat in the fields which have been barren . . .

The expert, a young white farmer, and his wife, try their hand at settling down to the village and sort of "cultivating" a wild group . . . The natives, all Spanish-speaking, resent the wife's efforts and turn on the young husband who defends his wife in all her escapades . . .

After a pitiful revolt, they burn the tractor and all but run the young couple away . . . Hernandez has good lines in deciding that the people need this couple and sways his efforts to making them stay . . . Jane's bit in offering the wife a job to do at the hosiptal also aids her staying on . . . Jane speaks her Spanish lines beautiully and is well cast for the role . . . The end is a happy one, with much learned from all sides . . . We liked it because the racial angle was a vivid one where there was no hate, just resentment to keep things as they were—and both learn, in the end, to exchange ideas and help each other. It is the sort of story we'd like to see between white and Negro farmers of the south . . .

* * *

Olga James, enjoying London, does a 3 week stint at the Savory Hotel following her date at the famous Palladium . . . Naturally she does a medly from "Carmen Jones" which she did in the film—and numbers from "Mr. Wonderful" where she was a star of the Broadway hit . . .

We were happy to hear that Harry Belafonte hired a guitarist who is a buddy of his from the old days when both were poor and playing weekend dates anywhere they could—but unhappy to hear the guy was picked up for dope charges . . . What happens to success-starved entertainers who turn to such vices soon as they start getting the recognition—and the money they desire?

Director Robert Rossen, now enjoying the success of "Island In The Sun", will not rest on laurels—but forges ahead—this time with a different version of "Crime and Punishment"—with an all-Negro cast to be filmed in Harlem on a low budget . . . Not a very exciting prospect, but actors are looking for jobs . . .

Basie and Sarah Vaughn drawing so many high school prom kids dancing all over the Starlight Roof—got a return match from Aug. 13th to Sept. 18th . . . Lionel goes in July 16th . . . The Birdland crowd has gone snotty at the Waldorf Astoria.

Those in the know claim that because of lack of authentic calypso material and authentic representatives—the fad is dying out and by Fall—it should be well buried . . . This comment, however, leaves much room for argument, with so many Jamaicians, Trinidadians, Bermudians, etc., around who have been trying for years to get the fad going and developed—and all of them carrying authentic calypsos under their arms ready to show them . . . What really happened to the fad is that too many "foreigners" got into the act—and they will cripple it permanently.

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'All-Colored' Shows Set for N. J. Stage

Courier Sat 6-8-57
Pittsburgh Pa.

NEWARK, N. J.—"All-colored" variety entertainment will come to this Jersey city at the Empire Theatre as the result of a ruling in Superior Court last week.

D 23

The ruling by Judge Frederic R. Colie set aside a city decision last month which denied the house a license on the grounds that its intended manager held the same position when the Empire was a burlesque house.

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When the theatre reopens it will present a new format of variety entertainment on a three a-day reserved seat basis. As of now the new outfit, Ebon Varieties Inc., plans no film fare.

It is the hope of the president of the group to enlist the aid of Joe Louis in some capacity to bolster the box office. The theatre, closed since February, is in the busy section of the city.

Interracial cast thrills patrons at Jones Beach

Afro-American Sat. 7-13-57
Baltimore Md.

JONES BEACH, N.Y. (ANP)—A huge interracial cast of actors, singers and dancers are thrilling audiences nightly at Jones Beach Marine Theatre in Guy Lombardo's presentation of Show Boat.

P 10

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Standout tan stars are conservatory trained and dancers are imported from all parts of the globe many of whom have their own companies.

Top spots are held by Helen Dowdy (Queenie); William Smith (Joe) and the Dahomey King Albert Popwell.

Colorful costumes, lighting and settings with the entire production supervised by John Kennedy make Show Boat irresistible for tourists, music lovers and those in search for the best in entertainent.

Horne, Kitt join Louis

49

CHICAGO (ANP) — Louis (Satchmo) Armstrong's criticism of the handling of school integration in the South is getting all-out support from other top figures in the entertainment world.

Afro American

The latest to join the chorus of criticism leveled at the President and the Federal Government include Eartha Kitt, Lena Horne and Marian Anderson.

P. 8

FROM PHILADELPHIA, Miss Lena Horne commented: "Personally, I think people of all colors should be concerned about what's happening in the south.

"I, too, would decline to appear in Russia if I were asked by the Government, because I would fear embarrasing questions by the press, especially the Soviet press."

Miss Horne would not sanction Satch's remark that Ike "had no guts," because she said she was a Democrat, and "would feel much freer to criticize a President of my own party."

Baltimore

Miss Marian Anderson, from Honolulu, where she is on a State Department sponsored tour of Asia, said, simply:

"One has feelings . . . but now is not the time for me to say something. He (Armstrong) is a great artist. I could say something."

Sat. 9-28-57

FIERY MISS KITT, at a motel in Windsor, Ont., just before her appearance in a supper club, had a caustic comment to give. Pulling no punches, Miss Kitt said:

"Armstrong is absolutely right. We shouldn't go to Russia preaching things we are not.

Labelling the President as "a man without a soul," she continued:

"How can he possibility sit and not have any emotion for what is happening right under his nose? He is not even two-faced. He has not even shown us one side of his face.

"I don't see how President Eisenhower can have any pride or any respect for his position when he lets somebody like Faubus get away with this. All the purpose of the whole country is being lost. We don't have any principles or honor. We don't have anything to stand for anymore.

"I have become a very discouraged person myself. I certainly feel as though I'm not human."

Armstrong cut loose with a "to hell with the government" statement to the press at Grand Forks, N.D., and Robinson issued a scathing denunciation of President Eisenhower and Arkansas Governor Orval E. Faubus at his fight training camp at Greenwood Lake, N.Y.

Both were outwardly critical of Eisenhower, Satchmo accusing the President of having "no guts," and Sugar Ray lamenting the fact the Chief Executive could content himself with playing golf while his country is "damned near in a revolution."

Armstrong and Robinson also took pot shots at Faubus, the Arkansas governor who called out the state militia to prevent colored children from attending high school in Little Rock.

* * *

THE FAMED trumpeter referred to Faubus as an "uneducated plow boy" and the middleweight champion said he'd give his whole purse from the upcoming title fight with Carmen Basilio "to get him in the ring."

Neither Armstrong nor Robinson has had a previous reputation for speaking out against jim crow, and both have been criticized frequently for failing to participate in campaigns designed to eliminate segregation.

It came as somewhat of a surprise, then, when Satchmo was quoted in a bitter condemnation of Eisenhower, his administration, and the Arkansas governor.

* * *

ANNOUNCING THAT he is dropping plans for a government-sponsored tour of Soviet Russia, Armstrong told newsmen his action is based on the anti - colored demonstrations taking place in the South in the school desegregation program.

"The way they are treating my people in the South, the government can go to hell," declared Armstrong in his Grand Forks interview, given while in the city for a concert appearance on Wednesday.

"It is getting so bad a colored man hasn't got any country.

"Don't get me wrong," he continued, "the South is full of intelligent white people. It's just too bad the lower class makes all the noise, though."

ROBINSON'S governmental rap was delivered during a lull in his conditioning program for the Monday title bout.

"I never interfere in politics, in any way," said the 160-pound king, "but I'd give that Faubus my whole purse (an estimated $700,000) and take him on right after Basilio.

"I think Mr. Eisenhower's somewhat faulty, too. There he is playing golf and his country damned near in revolution."

Both Armstrong and Robinson have toured overseas countries as evidence of the life

EARTHA KITT

LENA HORNE

open to a colored man in the U.S. Only Louis was sponsored by government subsidy, however.

* * *

THE NOTED musician made jaunts to Europe, Scandinavia, Asia and Africa as a goodwill ambassador.

Plans for another tour, to the Soviet this winter, were nearing completion when the Dixie disorders broke out.

It was this trip that he said he is abandoning.

"The people over there ask me what's wrong with my country. What am I supposed to say?

"If I ever do get to Russia," he concluded, "I'll do it on my own."

Shown the statement that was to be attributed to him in the papers, Armstrong reportedly penned the word "Solid" at the end and affixed his signature.

FRIENDS OF JESUS TO HONOR JAPANESE CLERIC

NEW YORK — It was announced here recently that "the Friends of Jesus" voted at their annual meeting to build a social service center in Kobe, Japn, in honor of Dr. Toyohiko Kagawa, 68-year-old Japanese evangelist.

Group to Aid Negro Composers

Courier P. 23 Pittsburgh Pa

NEW YORK—In an attempt to seek a better position in the song spotlight for new and old colored composers, Barney Young, who is well known along Tin Pan Alley, has formed a new organization for just that purpose.

Called the Colored Performers Rights Society of America, the new organization's main ambition is to seek greater exposure to the works of Negro composers, both past and present.

Sat. 9-28-57

CPRS of A is to also be a performing rights society, licensing radio, TV, and other users of such works that it will control. The organization will be open to all persons regardless of race, color or creed, but it basically concerns Negro composers.

THEATRICAL WHIRL

The magic of **Lena Horne's** name was never more apparent than when it was authenticated in New York recently that her forthcoming musical, "Jamaica," had an advance sale of $750,000 even before the casting had been completed . . . **Langston Hughes'** "Simply Heavenly" reported doing okey in its Broadway venture at the Playhouse in West 48th Street . . . **Louis Jordan** at Slim Jenkin's Place, Oakland, Cal. . . . and Illinois Jacquet blowing up the joint at the Bel Aire Club, Chester, Pa. . . . **Thelonius Monk** and Jerry Mulligan together on a new LP for the Riverside label.

Afro American P. 7

Variety lists its "Best Bets" of the week so as to include: Johnny Mathis' "Chances Are" No. 1; the Billy Williams Quartet's "Gaucho Serenade" No. 3; Nat King Cole's "Song of the Raintree Country" No. 5, and Billy Ward's "Deep Purple" No. 6 . . . Wild Bill Davison beginning his second week at Bourbon Street (New York). . . . Count Basie due to open his British tour on October 26. . . . Rose Murphy at the peak of her seocnd week at St. Louis' Club Sazarac.

Speaking of **Johnny Mathis,** as in the foregoing segment, columnist **Masco Young** does an interesting summation of the West Coast newcomer. . . . Says he: "**Johnny** is the freshest, quietest, most original voice to come along since early **King Cole.** . . . His popularity serves up proof that the nation's teenagers respond to something other than the whining, groaning, tight-teethed vocalizing that has been sweeping the country. . . . A lean, handsome 20-year-old, the San Franciscan has the kind of background that qualifies him for anything but his current top-of-the-heap position among popular singers. . . . An ex-athlete, **Johnny** just missed the 1956 Olympic trip to Australia. . . . And he's an ex-opera tenor whose voice once was considered 'too poised, too cultured and too good' to make records the public would buy."

Baltimore, Md.

Sarah Vaughan had no sooner recovered from her one-day virus attack than she rushed "greetings and congratulations" to ex-hubby George Treadwell. . . . George, who still acts as her personal manager, had just been presented with a bundle of happiness by his second wife, Fayrene. . . . Although Mickey and Sylvia do most of their TV and radio guest shots with "Love Is A Treasure," there are a lot of fans who prefer their flip side of the record, "Let's Have a Picnic." . . . Blue Note, Chicago, has the Modern Jazz Quartet inked in for an indefinite stay, as of this noting.

Rosetta Tharpe, the talented Gospel singer, is slated to begin a three-week tour of Great Britain in London in November. . . . Incidentally, when her manager, Joe Glaser, was trying to contact **Miss Tharpe** a couple weeks ago for a "Jazz Under the Stars" booking in New York's Central Park, he couldn't locate her. . . . It developed that **Rosetta** had taken herself off on a voluntary jaunt over Dixie, appearing at church affairs with no pay. . . . **Ralph Cooper,** ex-actor and comic,, now a rock and roll deejay in Westchester, N.Y. . . . **Fredye Marshall,** former star of "Jazz Train" and other musical extravaganzas, became the object of a recording company battle in Britain. . . It seems that after **Fredey** sang at the Hippodrome (London), the disc people began vying for her services, and quite a hassle ensued.

Sat. 9-7-57

Mary Lou Williams, remember? . . . The distaff Erroll Garner has emerged from a two-year retirement and is now at the piano at the Composer in New York. . . . Duke Ellington and cohorts hie to Red Hill Inn, Philly, for five days beginning Tuesday (10th). . . . How many of you out there remember when the Duke was playing at the True Reformers Hall in Washington, D. C. for 75 cents a night?. . . . . Eartha Kitt signed for El Rancho in Las Vegas, beginning October 16. . . . Sutherland Hotel (Chicago) Lounge experimenting with jazz and getting started Wednesday (11th) with Phineas Newborn Jr., at the piano. . . . Kai Winding to the Blue Note, Chi, the following Wednesday (18th).

Persistent rumors are linking the names of **Sammy Davis Jr.,** and the lovely, vivacious **Sallie Blair.** . . . **Sammy,** the rumors say, is spending a lot of time on tips to **Sallie,** both on and off the stage. . . . **Sallie's** album, "Squeeze Me" getting a heavy play, according to her personal manager, **Biddy Wood,** of Baltimore. . . . **Nat King Cole's** new platter, "With You On My Mind," clicking in the **Cole** tradition. . . . Wish the deejays would ease up now on "Send For Me," don't you? . . . SAM LACY.

49 1957

Around the Theatrical World

Hollywood Director

49

By GEORGE E. PITTS
(Courier Theatrical Writer)

Courier Pittsburgh, Pa.

Sat. 6-22-57

p. 22

PITTSBURGH—This business about banning so-called racial films in the South is an appalling mess. Southern exhibitors are disgusting in claiming "Island in the Sun" and "Something of Value," both films that deal with racial themes, as "too hot to handle." Both films face total boycott in the South merely because in each Negroes are shown in roles of dignity and on the same level as whites. Opposition to "Island" stems from Harry Belafonte's scene with Joan Fontaine, who desires to marry him and is rejected by the actor. "Something of Value," is a story of Mau Mau uprisings in Africa and shows a Negro striking a white man and a white woman receiving a blood transfusion from a Negro man. Hollywood director Richard Brooks, who directed "Something of Value," which features Sidney Poitier as a young Mau Mau leader, defends his film, and justifiably so, despite the wranglings of the bigoted Southerners. Brooks thinks the movie has "great economic significance," and said:

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"Any film which reflects the truth as it is today, historically and from the viewpoint of humanity, cannot do any harm because, in the long run, people who see the film will be moved to a greater understanding of each other." Brooks feels the motion picture will be a financial success and adds: "The Supreme Court decision against segregation did not just come out of the blue. It is a reflection of history and is an overwhelming indication that the public in general had already psychologically accepted this verdict even before the Supreme Court decision was made."

■

HARRY BELAFONTE was in rare form and drew 11,582 persons and an amazing $44,817.50 gross in three nights at Syria Mosque in Pittsburgh last week. He revealed that 20th Century-Fox has approached him to star in another film in which a father has a Negro and a white son, and seeks Marlon Brando to co-star. Belafonte's missus expects the stork in November . . . Fats Domino will get a reported $10,000 for a week's stint at Club Bolero in Wildwood, N. J., starting Aug. 9.

■

BLUES SINGER Chuck Willis buys all his clothes in America, except his colorful headpieces. He orders his turbans which he uses on stage from the same hatmaker who caters to King Saud of Saudi Arabia. They cost $45 each and are lined with pure Egyptian silk . . . Notice how the colored and white actors are separated on the ads for "Island in the Sun." . . . Organist Jimmy Smith literally has them packed like sardines every night at the Hurricane Club in Pittsburgh.

Chuck Willis

■

MIAMI BEACH'S Fontainbleau will get its first view of Billy Eckstine beginning July 2, after which he will spend a week in New York recording an album with Sarah Vaughan. Mercury Records reportedly ordered an initial pressing of 300,000 copies of Eckstine's latest recording, "If I Can Help Somebody," in anticipation of public demand . . . Earl Bostic got a personal manager's license from AFM . . . Terry Gibbs Quartet, featuring female vibes star Terry Pollard, is at Pittsburgh's Crawford Grill.

■

A COMMITTEE to fight for the abolition of jim-crow locals within the American Federation of Musicians has been formed by members of Hollywood's Local 47. Nat Cole, Benny Carter, Earl Bostic, Wild Bill Davis are among the committee members . . . Garry Moore issued an open invitation to Martha Davis and Spouse to appear on his morning show whenever they see fit . . . Ex-Pittsburgh deejay Mary Dee, now of Station WSID in Baltimore, has bought her own home there.

Producer Says Interracial Casts No Block To Money-Paying Fans

Call Fri. 6-14-57 Kansas City, Mo.

By LEE BELSER

p. 9

HOLLYWOOD. — (INS) — Hollywood director Richard Brooks Monday vigorously defended his highly controversial film, "Something of Value," which, along with another racial movie, "Island in the Sun," is facing total boycott in the South.

Neither film has yet been released, but "Island" with its West Indies setting already has been boycotted by southern exhibitors as "too hot to handle."

"Something Of Value," a story of Mau Mau uprisings in Africa, contains scenes in which a Negro strikes a white man and a white woman receives a blood transfusion from a Negro man.

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White-Negro Romance Irks

Opposition to "Island In The Sun" stems from Harry Belafonte's scenes with actress Joan Fontaine, who wishes to marry him and is rejected by the actor, according to the story.

Brooks, who directed "Value," said it is his belief that the motion picture has "great economic significance."

He declared:

"Any film which reflects the truth as it is today, historically and from the viewpoint of humanity, cannot do any harm because in the long run, people who see the film will be moved to a greater understanding of each other."

He also pointed out that the film does not necessarily deal in personalities.

"It deals with the bigger problem of people living in the same world—people who must solve their economic as well as their social problems.

The picture, which stars Rock Hudson and Dana Wynter, has the Negro asking for his own land and equal rights and demanding his place in the world as a first class citizen.

Expects Financial Success

Brooks, who currently is directing "The Brothers Karamazob," says that although, "Value" faces boycott in the South, he feels it will be a financial success.

"The Supreme Court decision against segregation," he said, "didn't just come out of the blue. It is a reflection of history and is an overwhelming indication that the public in general had already psychologically accepted this verdict even before the Supreme Court decision was made."

Early films using racial conflicts as themes were definite financial risks. One of the earliest was "Imitation of Life," a 1940 Claudette Colbert movie in which a young Negro girl passes for white. It was poison at the boxoffice. A later racial film, "Pinky," dealing with a similar theme did slightly better business, and "Blackboard Jungle," which showed a Negro boy in school with whites, became a top money maker, although it was temporarily banned in Georgia.

Around the Theatrical World

Courier Sat. 7-13-57

Are Negroes Born With More Rhythm Than Whites?

Pittsburgh, Pa. P.22

By GEORGE E. PITTS

(Courier Theatrical Writer)

PITTSBURGH—A friend told me recently: "Negroes are just naturally better musicians than white people. They have more rhythm, dance better, etc. They are just born with it." After listening to this hogwash I was all the more surprised because my friend is, himself, a Negro. Here was a member of a race striving for equality, stating that his race was superior. I asked him:

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"Do you think whites are the superiors of Negroes?" To which he replied an emphatic, "No." His statements were just as much a paradox as he was. How a Negro could honestly and intelligently make such a statement is beyond me. Such prejudiced notions defeat the whole purpose of the Negro race, which is ultimate recognition as the white man's equal, not his superior. My friend's argument is silly because of too many reasons to enumerate here, the most outstanding of which is the fact that no race is born superior to another in any acquired traits. Environment plays a significant role in these considerations. The Negro may appear to excel in certain types of music, but merely because rhythm and chants became part of his heritage from slavery when he sang to keep from crying; danced to sublimate his feelings of oppression. He has grown up with and lived with music, but he is born with no more or less of it in him than his white counterpart. The sooner both races realize this and quit boasting about their so-called "inborn" advantages. the better off we all will be.

WORDS OF WISDOM: It was in 1950 that Nat Cole commented: "I'm in the music business for one purpose—to make money" . . . Wonder where the Cellos got the title of their latest tune: "The Juicy Crocodile?" . . . A poll conducted among listeners in Berlin, Germany, Germany, revealed Frank Sinatra, Pat Boone and Elvis Presley, the top male vocalists; Doris Day, Ella Fitzgerald and Teresa Brewer, the favorite female stars. The Platters, Four Aces and the Four Freshmen took vocal group honors, while Louis Armstrong and Stan Kenton copped the crown in the jazz field.

■

I LIKE THIS statement made by Jackie Gleason regarding TV ratings, which he said he borrowed from gag writer Goodman Ace, who answered when asked why his Hooper radio rating was so low: "Because when people are watching my show, they're laughing so hard, they don't feel like answering the telephone when the poll takers call to take their pulse. Besides, if all national rating systems were accurate, they would all come up with the same answer. If they did that, there would be need for only one system. All the others would go out of business. For this reason they are not going to agree. They have to disagree to stay in business."

■

THE BILLBOARD'S best Sellers in stores' chart last week listed 19 rock 'n' roll platters, six country and Westerns and five ballads . . . Billy Eckstine had a golfing date in Pittsburgh, then discovered that his clubs had been left in Salt Lake City. They finally caught up with him in New York . . . Jimmy Witherspoon, former vocalist with the Jay McShann band, has been signed by RCA-Victor . . . It was in 1950 that Dizzy Gillespie blamed bop musicians for leading bop to the end of its road, by saying: "They think it would be a drag if people were to think they like what they are doing."

Courier Sat. 7-13-57 Pittsburgh, Pa. P.22

Bounce at Boardwalk— Combining the talents of three great names in jazz to produce a series of jazz concerts by them together anywhere for the first time, have been achieved by George A. Hamid, who is presenting Louis Armstrong and his All-Stars; Lionel Hampton and his orchestra, and Ella Fitzgerald, the first lady of jazz singing, in a series of concerts on stage at the Warner Theatre. Opening Tuesday, July 9 and continuing through Monday, July 15, the concerts will be presented twice nightly, along with continuous entertainment at 8:15 P. M. and 10:15 P. M.

49 1957

Night After Night!

'Hollywood Finally Waking Up'-Poitier

By GEORGE E. PITTS

(Courier Theatrical Writer)

Courier Pitt 5-11-57 P.23

Pittsburgh Pa.

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PITTSBURGH—Talented actor, Sidney Poitier, thinks the Negro's position in Hollywood has improved and will continue to do so. "At least, many of the parts handed us are notihng to be ashamed of," he says, "and the quality of the work is improving. Hollywood, despite all the pressures, is at least beginning to realize that the Negro is part and parcel of American life and of American history. You might call that progress." Poitier at 30 already has several starring roles under his belt, is currently in "Edge of the City" and has coming up, "Something of Value," "Band of Angels" and "Mark of the Hawk," with Eartha Kitt and Juano Hernandez. He says, "Regardless of the Southerners who refuse to view films which place the Negro in a dignified position, thousands of persons overseas come to realize the Negro's position in America is improving and that prejudice is gradually wearing away." He also stated, "I'd rather be a Negro than a Southern white having to live with the inconsistencies of his position."

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• **SYLVIA OF the Mickey and Sylvia duo offers this pointed statement on rock and roll: "We do a lot of calypso in clubs and when there are good calypso songs, people will buy them, but it won't cut into rock 'n' roll. Rock 'n' roll is here to stay" . . . Big Jay McNeely and his house-rockers are due in Chicago's Crown Propeller May 8 and out May 12.**

Jo Thompson

Sidney Poitier

• **SINGING PIANIST** Jo Thompson (Mrs. Al Dunmore) will hit the nightclub circuit again this month for the first time since the birth of her son last fall. The pretty Miss Thompson opens in Toronto first, then moves to Montreal . . . Busy Al Hibbler had a six-day vacation between dates at Detroit's Flame Show Bar last week and Peacock Alley in St. Louis, where he opens May 21.

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• **WILLIS JACKSON kept Pittsburgh's Hurricane Music Bar jammed to the rafters during his stint last week. Following Jackson is sax star Eddie (Lockjaw) Davis, who features Shirley Scott, who shows promise of becoming a great jazz organist . . . Report from King Records says Bill Doggett's "Honky Tonk" has passed the two-million mark . . . Dinah Washington reportedly drew surprisingly low crowds at the Black Hawk in San Francisco and did the same floperoo in Oakland recently.**

■

• **NOTE TO JAZZ HOUNDS:** Be sure to dig the trumpet work of Miles Davis on Capitol's "Birth of the Cool" . . . Bobbie Marshan was socko at Pittsburgh's Rock 'n' Roll Room last week, backed by drummer Pancho Villa and his sizzlers. The singing duo of Johnnie and Joe is the current attraction . . . That pretty, nationally known songstress doesn't know it, but she was seen when she sneaked into Pittsburgh last week to keep a rendezvous with her "sweetie" and then eased right out.

Best of Broadway—Romance Among Stars and Stuff

Inquirer

Philadelphia Pa.

Mon 4-15-57

P.13

NEW YORK, April 14.

MAN ABOUT TOWN: Hal Hayes, the Beverly Hillionaire and Winsome Courtney, ex-wife of movie star David Brian, could become an elopemental case . . . Victor Mature's best kept secret is Lee Stevens. He is also her chief backer in the new African Room which debuts in a fortnight at 48th and 3d . . . Jerry Lewis' protege Judy Scott and Jackie Gleason's ditto, Don Elliott, have ignited . . . Claude Thornhill jilted his band to be Tony Bennett's accompanist . . . Crooner Andre Philippe and his movie-actress wife (Susan Harrison) are expected to make their splituation permanent . . . Chic James of the Latin Quarter beauty parade won her divorce in Miami, April 2d . . . Eva Bartok's ex-husband, actor Kurt Jurgens, has gone limp about Dorothy Dandridge . . . Lorraine Cole and Mort Weaver will wed Wednesday . . . Hollywood chums of Ingrid Bergman hear that her former husband's 2d marriage is zig-zaggy.

Prince Rainier went to court in France to try to stop Mercury Records' distribution of the "Serenade to a Princess" album. They are theme songs from Grace Kelly films. They forgot to cut him in. . . . Eddie Bracken, who plays the role of a cockroach in "Shinbone Alley," started in show business at the age of 3 when he won a cute baby contest. . . . Lady Torrance in "Orpheus Descending" is Maureen Stapleton's third Tennessee Williams heroine. . . . Abbe Lane and Monique Van Vooren shocked stage hands and circus roustabouts with their choice language.

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By WALTER WINCHELL

* * *

IN TV parlance, best continuing performance on the international stage would be that of Israel, the game, doughty little nation that refuses to be bulldozed. . . . All nominees for Antoinette Perry "Tonys" agree that "My Fair Lady" will sweep the boards this year. . . . On Saturday night, at the Broadway Theater, during the first half of "Shinbone Alley," Eartha Kitt, as the cat Mehitabel, electrified the musical, with a first-rate assist from Eddie Bracken. The show nosedived in the faltering second half, but not until Eartha proved she can be truly terrific, given the right material. In that blazing first half, Eartha indicated she belonged in the same category with Lena Horne, Harry Belafonte, Sammy Davis, Jr., Nat (King) Cole, Cab Calloway and of course, Ol' Pappy, Louis Armstrong.

Navy League honoring Adms. Leahy, Nimitz and Halsey at Waldorf-Astoria, May 2. . . . Jayne Mansfield to wed Mickey Hargitary in November. . . . Charley Chaplin, Jr., and Lillian Portnoy a twosome . . . 20th Fox rejected Debra Paget's request for a release. . . . German newspapers unanimously backing Henry Koster's ousting of O. W. Fischer from "My Man Godfrey."

By ED SULLIVAN

4.9.

DOROTHY DANDRIDGE

Night After Night

Are Negro Disc Jockeys Being Used?

By GEORGE E. PITTS
(Courier Theatrical Writer)

Courier Sat. 6-1-57
Pittsburgh, Pa.
P. 23

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PITTSBURGH—While browsing through a national trade publication recently, the following ad struck me smack dab in the peepers: "Disc Jockey Wanted; Southern Negro Preferred." Other matter in the ad led me to believe that here was another radio station that wanted to hire another Negro disc jockey, preferably one who spoke with a Southern accent, to lure, win and finally exhaust the Negro market (whatever that is) in that particular area. Now, I'm not one to shoot off my mouth intentionally where it may jeopardize a person's chances of obtaining employment, but why a Negro would accept one of these jobs is beyond me. The station owners ofttimes require that this type of D-J talk in a Southern brogue, which, they think, will readily identify the jock as a Negro, thereby drawing in the Negro audience to listen to and patronize one of their own. All this seems ridiculous to me. Do these same stations hire Polish jockeys to win the Polish market, or Jewish record-spinners to suck in the Jews? Certainly not! Then why must there be a special appeal to us? Why should we be treated as something extra, a separate part of the whole, to be appealed to in a manner peculiar than the rest? I know Negro disc jockeys who can hold their own anywhere. I know Negro newscasters who can't be identified by voice, and I know radio stations that hired Negro personnel solely on merit. These are the radio station we should listen to.

Bandleader Ray Pearl, in the business 31 years, says, "I'm in a dying business." Pearl was referring to the big band business which, he maintains, is being taxed out of existence. "The public is taxed 20 per cent (cabaret tax) to hear my band play, and they can go right across the street and hear the best TV singers . . . and it doesn't cost them a cent." Amen! . . . Give a listen to Johnny Mathis on Columbia's "Wonderful, Wonderful." This lad sounds better and better.

■

Would you believe it? Fats Domino, who has had as many as three songs in the top ten at one time, has but one in the nation's top 100 at this writing. His "I'm Walkin'" is 14th, while Elvis Presley's "All Shook Up" holds the No. 1 spot . . . Stan Gaines and the Hurricanes are breaking it up at the Hurricane in Pittsburgh. This group sings, dances, cracks jokes and rocks . . . Dr. Ralph Bunche, speaking about Duke Ellington's "A Drum Is A Woman": "It was fine, the idea of doing this sort of thing. Now I want to see more like it."

Add another excellent chore by officials at the Newport Jazz Festival: On Sunday, July 7, a gospel program will hold the limelight featuring Mahalia Jackson and Clara Ward and the Ward Singers. Last year more than 25,000 persons attended the affair . . . Seems like Bo Rhambo's recording of "Diane" is a favorite in most places, yet is not included in any top listings . . . Some critics don't agree, but top actor Barry Sullivan said Nat King Cole is great in "China Gate," Cole's first dramatic effort.

■

Harry Belafonte gets the big build up in the latest issue of Life mag. I still can't figure out whether the title of his hit tune is "Mama, Look at **Bubu**," or "Mama, Look at **Boo Boo**" . . . Actor Sidney Poitier said at the Prayer Pilgrimage to Washington: "I am for the pilgrimage, for civil rights and for full democracy for the American Negro." An excellent feature on the part of celebrities attending the pilgrimage was the fact that they apparently weren't seeking publicity, but just seemed to be part of the dedicated throng.

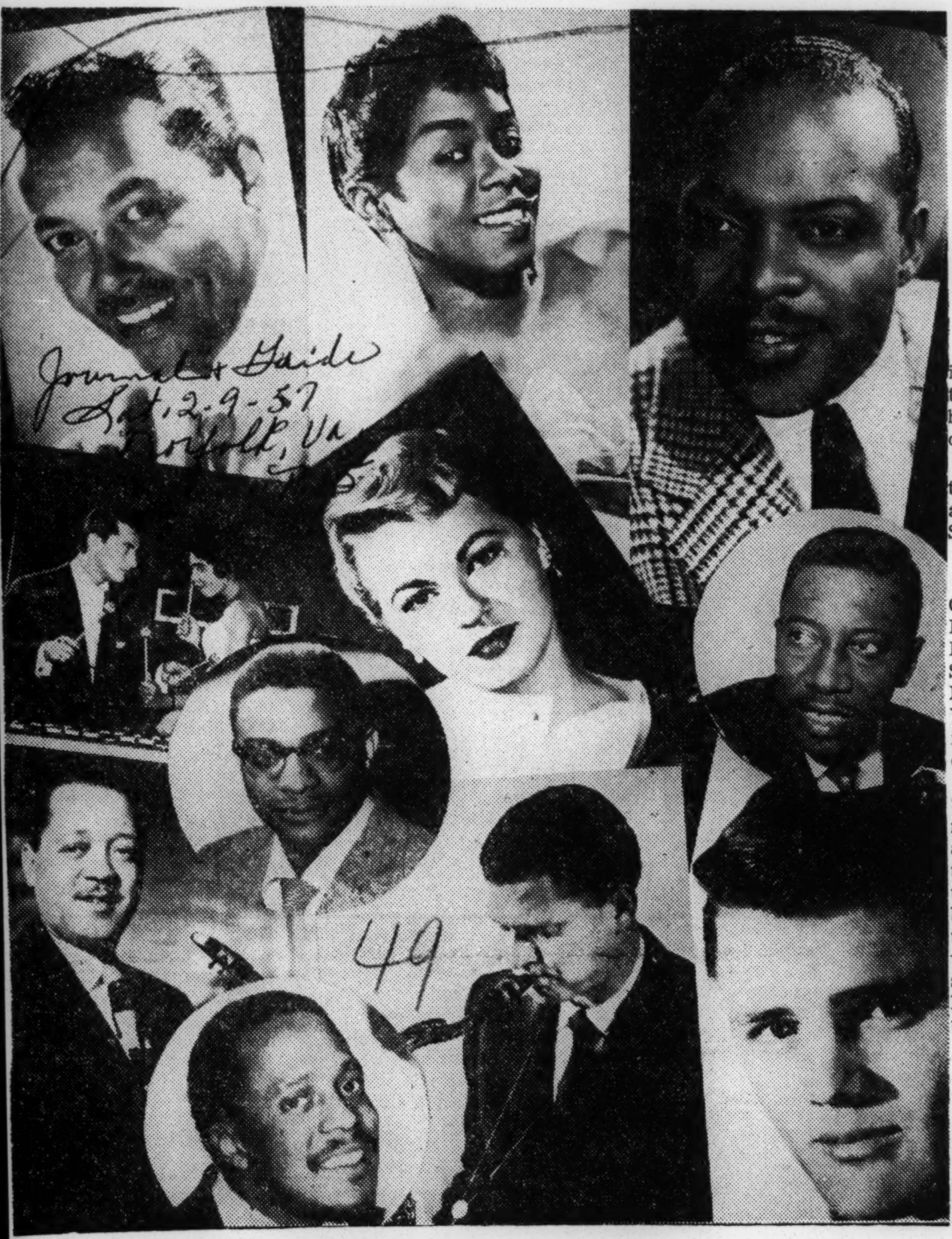
49 1957

Speaking Of 'Packages'....

Journal + Guide P. 15

Birdland Show The Biggest One Yet

Sat. 2-9-57 Norfolk, Va.



Journal + Guide
Sat. 2-9-57
Norfolk, Va

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Birdland Stars Of 1957

These are the "Birdand Stars of '57". The show-bills reads like a who's who in music. The stars are, top row, left to right: Billy Eckstine, Sarah Vaughan and Count Basie. Middle row: Terry Gibbs, Terry Pollard, Phineas Newborn Jr., Jeri Southern and Joe Williams. Bottom row: Lester Young. Bud Powell. Zoot Sims and Chet Baker.

NEW YORK — What is being hailed high and wide as the "biggest" of the big shows has begun its triumphant tour of the nation.

The show the most pretentious package of stars ever assembled is the "Birdland Stars of "57" show.

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* * *

COMING FROM the Swing Corner of the world are Count Basie's band, the Great Mr. B, Sarah Vaughan, Jeri Southern, Terry Gibbs' combo, Phineas Newbourn, Jr., Lester Young. Chet Baker, Joe Willliams, Bud Powell, Zoot Sims, etc.

The show-bill reads like a "who's who" in swingdom and modern music and its trek across the nation will mark the first time that Billy Eckstine and Sarah Vaughn have been paired with the same attraction since the days they were debuting "modern sounds" with the Earl 'Fatha' Hines band of the early Forties.

* * *

THE SHOW. interracial all the way, is scheduled to hit the top show-places of the midwest and the eastern seaboard. No indication has yet been given whether Deeper Dixie will welcome the troupe in view of the incident of last year involviny Nat 'King' Cole in Birmingham, Ala.

But regardless of what Deeper Dixie has to say about it, all are agreed that the "Birdland Stars of '57" show is the greatest of the package deals yet.

THEATRICAL WHIRL

One of the several **Harry Belafonte** accomplishments that have been overlooked, is the credit he deserves for the revitalization of the film, **"Carmen Jones"** . . . When it was first released, **Dorothy Dandridge** . . . was the hot item of the entertainment world, and she was starred . . . Neighborhood theatres throughtout the country are now re-booking the movie and featuring **Belafonte** . . . Publicity reads: "See on our screen, the newest personality of the musical world . . . hear the voice that is the sensation of the nation" . . . Wherever it has done a re-run, **"Carmen"** has shown a bigger box office than the first time around . . . **Belafonte**, incidentally, continues to ride herd on the calypso beat . . . His "Coconut Woman," from "Island In the Sun," is a warm and appealing disc that will get a lot of play from the disc jockeys . . . Is that so? . . . the **Belafontes** baby waiting?

49

afro american

The NAACP has designated the Modern Jazz Quartet as recipient of its first annual award for outstanding cultural contributions in the field of music . . . Erroll Garner topped the closing bill at the Loyola University Fair in Chicago last weekend . . . Pianist followed the Fontaine Sisters and Joni James, in the feature slot . . . Dakota Staton humming at the Zanzibar Room, Buffalo, this week.

Unable to attend funeral services for the man who taught him music, **Louis Armstrong** wired a floral piece for the casket of **Joseph (Cap) Jones** last week .. . **Satchmo** was appearing at the Roxy Theatre, NYC, when he learned of the death of the 76-year-old director of the Waifs' Home band with which **Armstrong** got his start as a wayward New Orleans youth . . . **Jones** and the trumpeter met in 1912, at the time the latter admitted to the home . . . it was the beginning of the **Louis Armstrong** saga . . . In addition to the floral piece, **Louie** forwarded cash to the family . . . **Billy Williams Quartet** holding forth at Angelo's Studio Inn, Omaha, Neb. . . **Dizzy Gillespie** gets under way with his Midwest tour Friday, at Toledo, Ohio.

Sat. 5-11-57 Baltimore, Md.

Tidewater admirers getting to hear the Five Keys later in the week . . . at Hampton Institute on Thursday, and at the Hampton Country Club, Friday . . . Lord Flea and his Calypsonians holding front and center at Philadelphia's Mastbaum Theatre as of now . . . Harry Belafonte skedded to head a big out door variety show at the Minneapolis Milers baseball park on August 10.

P. 11

Philly's Latin Casino to get the **Will Mastin Trio** and **Sammy Davis, Jr.,** June 13. . . **Perez Prado** put two widely separated dates together last week when he and his unit played a dance at San Francisco on Saturday and appeared at the Sands in Oklahoma City the following afternoon . . . Ringsiders at the Thunderbird, Las Vegas, are in a stew because the **Arthur Lee Simpkins** show is limited to what they consider "too little time" . . . **Simpkins,** long held here as one of the most underrated, under-publicized artists in the business, thrills the Navajo Room regulars and newcomers with an assortment that runs the gamut from "Donkey Serenade" to "Ricondita Armonia," an aria from the opera "Tosca."

Phil Moore arranging and directing Lurlean Hunter's upcoming long-play album for Vik Records . . . Nat Cole on West Coast this weekend . . . at Public Auditorium Portland, Ore., Thursday, and at Civic Auditorium, Seattle, the following day . . . Bellaire Club, Chester, Pa., to headline Della Reese for a week beginning May 27.

The Platters and Louis Armstrong are sitting atop their respective categories in a popularity poll conducted recently among radio fans in Germany . . . A Berlin agency asked for balloting to determine the public choice in each of five classes: male vocalist, female vocalist, singing group, jazz personality and dance band or orchestra . . . Picks were, in order, Frank Sinatra, Doris Day, **The Platters, Louis Armstrong** and the Ray Anthony band . . . **Ella Fitzgerald** was a close second to Doris Day in the gal-singing contest . . . **The Platters** whipped the Four Aces and Four Freshmen, and **Satchmo** took the measure of Stan Kenton in their derring-do . . . **SAM LACY.**

Minstrels Will Be Missing In '57

Journal + Guide P.15

Entertainers Staying Out Of Deeper Dixie As Hate Groups 'Pass Word'

Sat. 5-11-57 Norfolk Va.

By LIN HOLLOWAY

Is it true that White Citizens Councils, the Klan and other such groups have passed down the word that they don't want "ministrel" shows playing in the black belts of Deep Dixie states this season?

At least one veteran showman believes such is the case.

49

THIS SHOWMAN, who for 25 years trekked through the heart of Dixie in "ministrel" shows attached to touring carnival units, said that for the first time in a quarter-century he will not be doing 8-a-day with his comedy routine in the states which lay below the Mason-Dixie line.

Familiar to fans who have trod through sawdust and heeded the call of show barkers to "walk in and see the greatest show this side of Harlem," this veteran funster said in an interview at Norfolk this week: "I'm all shook up, Man. Something's in the air. The carnival I worked with last season cancelled off its plans to carry a ministrel show along "just like that." The same is true with most other shows," he added.

• • •

THE MAN, who will remain anonymous here for his own protection, backed up his words with facts. Pointing a well - manicured finger at "show help wanted" advertisements in a leading entertainment magazine, he noted: "See there, not one show playing the Delta, the Tobacco and other belts is seeking ministrel talent.

"Ya know why? he asked, and getting a negative nod went on to explain: "The word's been handed down. There are some white folk who don't want us coming through there with the kind of material we use. We don't Uncle Tom, we just try straight comedy and let laughs come when they may."

• • •

THIS SHOWMAN over a decade ago wiped the last of his black grease-paint from his face. At that time he said he told the manager of the show with which he was appearing "Heck, if folks don't think I'm funny with these big britches, long chain, checkered coat and derby hat without my face blackened, they don't think I'm funny with myself painted up like an advertisement for Amos 'n Andy."

He continued, noting that for several seasons, high school graduates from mid-southern states, some few college co-eds and boys took to the sawdust trails to earn money with which to complete their education.

• • •

"THESE KIDS," he said, "didn't fall for, a lot of gaff from those Dixie cats and stood up for their rights. In many cases," he said, "they showed the local folk Down Yonder how to act like men instead of mice."

Feeling that the vet showman was trying to explain that certain elements of the Dixie populace has an aversion to "their colored folk" being exposed to any semblance of freedom, we asked him if that was the case.

• • •

"YOU'RE DARNED right, "he explained," that's just what it is."

He explained how—on one occasion last season in a Mississippi town along his carnival's route—he had observed a young lad eagerly eyeing the clothes he was wearing. The youth, he said, "was dressed up in one of those Jeff Davis suits, vintage 1920."

• • •

IN AN ENSUING conversation, the showman learned that this youth had worked on a farm in the broiling Delta sun for 12 hours a day for more than six months and that all he had received for his work was the ancient suit he was wearing (and which most of the colored residents of the area effected) and "about $23."

The showman said that he had pointedly advised the youth that he was "nothing but a square" to work so diligently for such little returns and said that when the traveling carnival left the Mississippi town, the youth went with it as a roustabout. "I'll bet that made somebody real mad," he opined.

• • •

BUT EVEN though ministrels are said to be "stepping down" from touring carnivals in the Deep South, they "step back on" when these troupes return to the mid-west and do into the northeastern and western states, the advisor stated.

He summed up the entire situation saying:: "They (the councils, Klans, etc) just want to keep their own (white) people and our (colored) people ignorant Down Yonder and they're using every means they know to do it. We don't hold a grudge against the carnival operators and the others. They make the most of their seasonal money in those belts if they include them on their routes. But—to protect hair and hide—us ministrel men are staying away from the area."

His plans for the future: "I'm gonna cop myself a gig (get a job) working in a club somewhere here in Virginia or in North Carolina until the show comes back this way, then I'll step back on again."

49 1957

Cab's revue smashes Miami club record

Afro-American
Baltimore, Md.

Sat. 3-9-57

49

MIAMI (ANP) — "The hottest Miami Beach nightclub show in a decade" that's what local scribes and Beachites are calling the new Cotton Club Revue of 1957, now in its sixth week on the site of the world famous Beachcomber in that city.

In the last ten days alone, the Club was visited by more than thirty thousand Florida vacationers, some back for their second and third visits.

The revue is headlined by Cab Calloway, Sallie Blair and Lonnie Sattin; staged by Benny Davis and Murvyn Nelson with dance direction by Clarence Robinson.

The package will run until late April at which time it will tour various theatres and cafes all over the country.

No Racial Bars To Screen Writer's Guild, But No Sepians Named In Yearly Contest

Journal Wilmington N.C. 4-3

Sat. 3-23-57

49

HOLLYWOOD, Calif. (ANP) — Since I am classed as news reporter, and my creative work is confined so far to poems, I have often wondered why with the many writers and authors of the race, functioning, why so few have qualified as writers of screen plays. Not being a screen writer, I am only an honorary member of the screen writers Guild of America, located in well-appointed headquarters on Vermont Boulevard, but I know of no other attendant at their public affairs, since the passing of James Addison, author of a score of movie plays last year.

None had been filmed but several were in the hands of motion picture producers, when he died. It does seem though, that during the present surprising trend of handling interracial love affairs ("Land Of Angeles," "Islands in the Sun," Etc.) a Negro writer could do as good a job as whites. And if qualified, they would be accepted within the inner sanctums of Hollywood writers, and of course of a necessity belong to the Guild.

Now comes the big event of the year, with the pen-pushers, as important to them as the Academy Awards are to the actors and actresses. Incidentally I have a vote too, and will be present at the Award Banquet and will report it to you. Here are the details:

Members of the Screen Writers' Branch of the Writers Guild of America, west, have selected five pictures in each of three categories, comedy, drama and musical, as entries for the final contest. The writers of the one picture deemed best of each five will be chosen in a final balloting to be completed just before the dinner, it has been announced by Warren Duff, Chairman of the Awards Committee.

A show to be presented in conjunction with the dinner is now in rehearsals under the producership of Ben Roberts, with Herbert Baker directing and I. A. L. Diamond heading a battery of writers. Participating in the cast will be stars from the industry as well as writers, and Groucho Marx will be master of ceremonies.

Nominees for the best written of the 258 pictures produced in this country in 1956 are as follows:

For the best written American comedy: "Around the World in 80 Days," screenplay by James Poe, John Farrow and S. J. Perelman, from the Jules Verne novel; "Bus Stop," screenplay by George Axelrod, based on the play by William Ingle; "Full of Life," screenplay by John Fante, based on his novel; "The Solid Gold Cadillac," screenplay by Abe Burrow, from the play by Howard Teichmann and George S. Kaufman; "Teahouse of the August Moon," screenplay by John Patrick, based on a book by Verne J. Sneider and the play by John Patrick, presented on the stage by Maurice Evans.

For the best written American drama: "Baby Doll," story and screenplay by Tennessee Williams; "Friendly Persuasion," screenplay by Michael Wilson (This credit did not appear on the screen in accordance with Article 6 of the Screen MBA, but this is credit as determined by an Arbitration Committee of the Guild.), from the book by Jessamyn West; "Giant," screenplay by N. Richard Nash, based on his play produced on the New York stage; "Somebody Up There Likes Me," screenplay by Ernest Lehman, based on the autobiography of Rocky Graziano, written with Roland Barber.

For the best written American musical: "Carousel," screenplay by Phoebe and Henry Ephron, music by Richard Rodgers and book and lyrics by Oscar Hammerstein II, from the Theatre Guild Production of Carousel, based on Feronce Malnar's Lillian as adopted by Benjamin F. Glazer; "The Eddy Duchin Story," screenplay by Samuel Taylor, story by Leo Knatcher; "High Society," screenplay by John Patrick, based on a play by Philip Barry; "King and I," screeplay by Ernest Lehman, music by Richard Rodgers and book and lyrics by Oscar Hammerstein II, from the musical play based on Anna and the King of Siam by Margaret Landon; "Meet Me in Las Vegas," screen story and screenplay by Isobel Lennart.

Joe Glaser Sets Gold For Sepias

Defender Chicago, Ill.

Sat. 3-2-57

By LARRY DOUGLAS

49

NEW YORK—Joe Glaser of Associated Booking Corp. and the man who has directed Louis Armstrong as an international artist, is the man, who goes all-out in breaking down barriers for attractions to play top "class spots."

Glaser has booked Duke Ellington, in spots which he hasn't played before joining agency. Glaser, books the interracial group of George Shearing. Glaser kept Billy Daniels on top, after another agency said, "he's finished" . . . and keeps Carmen McRae, in only **swank spots. Billy Taylor and his trio and blues singer Dinah Washington, also.**

'Brave One' Is Brave, He Rejects Writing Oscar

Defender Chicago, Ill.

HOLLYWOOD — (INS) — The Academy of Motion Picture Arts and Sciences indicated last week that it does not know what to do with its leftover Oscar.

Sat. 4-6-57

49

Confusion set in when Robert Rich, who had been announced as winner of the Academy award for the best motion picture story informed the Academy that he was not the author of the prize-winning scenario, "The Brave One."

The Academy said it will hold the golden statuette pending action by its board of governors.

By GEORGE E. PITTS

(Courier Theatrical Writer)

Courier Pittsburgh, Pa.

Sat 4-6-57

PITTSBURGH — Balladeer Harry Belafonte's future never looked rosier. The young man who once pushed a hand truck for $47.50 a week in New York's teeming garment district last week surged past the phenomenal Elvis Presley as the number one popular record-seller in the country. RCA Victor, which records both singers, reported Belafonte now has five records in its top 10 sales list "Day-O"; "Jamaica Farewell"; "Mama Look at Bubu"; "Hold 'Em Joe," and "Matilda." Elvis has but one record in the company's top 10—"Too Much." Since Christmas, Belafonte has sold 3,500,000 singles and 300,000 albums. Presley record sales began tapering off around last December in Cleveland, Chicago, Atlanta, Los Angeles and Boston, where they are off anywhere from 50 to 75 per cent. With the present Calypso craze steadily gaining momentum, Belafonte is one of the hottest properties around.

Pitts

• **ANN NICHOLS, Lionel Hampton's discovery, reportedly wowed 'em in Tia Juana, Mexico, with her singing, dancing, piano-playing act, plus a spirited imitation of Elvis Presley . . . Organist Doc Bagby will be out soon with "Joy Ride" on the Okeh Records, a tune which those in the know predict will go places . . . Comedian Timmie Rogers, a hit on the Jackie Gleason show recently and currently starring in his own revue at Club Elegante in New York, may be lined up for a European tour.**

Harry Belafonte

■

• **LOUIS JORDAN** is scheduled for a tour of Australia, the Philippines and Honolulu . . . Harry Belafonte has been quietly at work on a book the past five or six months. He says "I plan to call it 'Streets I Have Walked' " . . . Chet Baker did himself no good when he showed up a day late for a recent stint at Pittsburgh's Crawford Grill, then aggravated the management with his "antics" . . . Amos Milburn is at the Rock 'n' Roll Room in Pittsburgh where Steve Gibson and his Redcaps, featuring Damita Jo, were such a hit last week at the Copa and Ella wowed 'em at the Twin Coaches.

• **PIANIST Dorothy Donegan reportedly had a full-length mink coat and a mink stole stolen during her stay at the Belmont-Plaza in New York while she was appearing at the Embers . . . From Cleveland, we hear that The Chatterbox is still operating full blast and will not be closed by the internal revenue boys as was rumored.**

• **HERB JEFFRIES**, who stars in United Artists' "Calypso Joe," wrote seven songs for the film . . . Sam Phillips, owner of the Sun Record Company of Memphis, won a $17,500 judgment against Don Robey, Negro record company owner, of Houston, after he charged Robey with signing singer Herman Parker to a contract and selling his records although Parker was already under contract to Phillips.

Ann Nichols

Hollywood Oscar a Gold Colored Man for Whites Only

Courier Pittsburgh, Pa.

NEW YORK CITY—The war against humanities exists in many places. It exists in Clinton, in Montgomery, in Miami, where the news makes headlines for the morning papers. It also exists in many other places. In the motion picture industry, an art form which we have grown to love, the acceptance of the artist has been boldly acclaimed, but there has been a miserable failure in the acceptance of the human being.

Sat 4-6-57

• **ONE NIGHT last week, through the blessing of television, I watched the gay glitter of the "Oscar" presentations in Hollywood and Gotham. As the show reeled on for the benefit of Oldsmobile one couldn't help but admire those who were singled out for jobs well done. But the feeling persisted that they might not really have been the greatest since prejudices had kept them from pitting their talents against a complete field.**

■

• **LIKE THE** Emmy awards, television's statue of merit, who had Nat Cole, the AMPAS proceedings did recognize America's Tenth Man by the presentation of a Negro artist, namely, Dorothy Dandridge, who was a beautiful representative. However, from then on, the interlude for honors was strictly lily-white.

■

• **NOT SINCE the late Hattie McDaniel was awarded a special "Oscar" for her "Mammy" role in "Gone With the Wind," and the late Jimmy Basquette was similarly singled out for his "Uncle Remus" make-believe, has a Negro been given anything by the Academy of Motion Picture Arts and Sciences. It would seem that the gold-colored man which they have created and call "Oscar" is for whites only.**

■

• **I WONDERED** how many beige performers were watching the multi-colored and dollared affair, with dreams of the day when one of their number might stand before a similar multitude to receive the highest accolade of the industry for a job well done. How many thought back a couple of years when the same beauteous damsel, Dorothy Dandridge, became the first of her race to be nominated for an award as the "Best Supporting Actress," and the boost that it was to their ambitions. She didn't win, but it was a beginning.

■

• **MAYBE THERE'S really something to the adage, "Time takes care of everything" for there's a rumor that next year things will be different. In a talk with one member of the nominating committee of the "Oscar" board, the information was dropped that several beige stars are almost sure to get the call. Dorothy Dandridge and Harry Belafonte for "Island in the Sun" and Sidney Poitier for either "Edge of the City," and surely "Something of Value." On the other hand, the advance reports are that Sidney has the meatiest role of his entire career as a Civil War soldier in Warner Brothers' outcoming "Band of Angels," the flicker which stars Clark Gable and gives Carolle Drake her first silver screen chance. But let's face it, their chances are slim to capture 'all the marbles if they're posted in the wrong slot. So while waiting to see, keep your hearts crossed.**

49 1957

Has 25 in Six-Figure Income Bracket

Courier

Gale Agency Boosted Many Negro Performers

Pittsburgh, Pa. Sat. 1-12-57

P. 19

NEW YORK (ANP) — Behind any successful performer is a talent agency and today the Gale agency is considered by many Negro stars as important to their financial success as the Wright Brothers were to the airplane.

49

Founded in 1940 by Tim Gale, who had been bandleader Chick Webb's road manager, the firm has discovered, groomed and built over 25 sepia stars into the six-figure income bracket.

While traveling with Webb, who was managed by his older brother, Moe, Tim was amazed at the poor bookings that Negro performers had to accept when on tour and which saw many of them getting as low as $50 per night. After talks with Moe he opened offices on West 48th St. with Webb, Ella Fitzgerald, Cab Calloway and the original Ink Spots as his first clients.

■

SINCE THAT DAY the one-room office has grown into an entire floor with a big interracial staff who talk daily to every corner of the world with niteclub, theatre and ballroom operators.

Among the names under contract to the agency are Sarah Vaughan, Erskine Hawkins, Illinois Jacquet, Buddy Johnson, Roy Hamilton and Arthur Prysock. This is only a partial list of the 75 dancers. ~~singers~~, comedians and bands they book into clubs from Harlem's Baby Grand Cafe to the Oasis in Los Angeles.

Unaffected by the success of the agency and the pattern of integration that runs through every phase of the business from road managers to secretaries in his office, Tim Gale says that he's just interested in a client's talent and not his color or race.

But what he is mostly interested in is finding and scouting new talent. It is nothing for him to leave his office and fly 1500 miles to hear a new singer or band that someone has phoned him about. And after he gets them under contract the next big step is guiding the embryo star's career until they became a big headliner.

Sarah Vaughan **Illinois Jacquet**

Booking Agency Plays Top Role In Making The Stars

Journal and Guide Sat 1-12-57

Norfolk, Va.

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49

P. 15

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Sammy Davis Jr. Would Organize United Negro Charity Fund of Stars

Courier
Pittsburgh, Pa.
Sat. 1-12-57
P. 19
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NEW YORK—Sammy Davis Jr., who has taken up where the late Bill Robinson left off along benefit row, came up with a grandiloquent proposal here that should serve great purpose within the ranks of the race. After a dressing room conference with his dad and uncle, "Mr. Wonderful" announced that he will attempt to organize, among the stars of the country, a United Negro Charity Fund to assist the needy in all walks of life.

Said Davis, "We are the only group who does nothing along these lines for ourselves. Of course there are the annual benefits of organizations like the NAACP, the Urban League, The Negro Actors Guild and others, however there is no joint effort.

Sammy Davis
Davis Jr.

"Like other groups we should have a united effort in conjunction with the affairs now being sponsored. To this end I hope to get together the great stars of all races and form an organization that would bridge the gap between the needy and people throughout the country who could and would help through such an appeal. This organization would not only help the one race, but make contributions in the name of this organization's charity to every fund of worth at home and abroad."

The sensational multi-talented star told this reporter that he will give this plan full attention when he goes on a four weeks vacation after the close of his current Broadway success and a three-month night club tour.—Izzy Rowe.

Mourn Death Of Showman Mike DeLisa

49

MIKE DeLISA
. . . dead at 53

■

By TED WATSON

CHICAGO—Mike DeLisa, operator of the New Club DeLisa, one of this city's two oldest night clubs, was buried Monday in Holy Sepulchre Cemetery. He was 53 years old.

Courier P. 22

DeLisa, who had been ill for the past year, died last Thursday in St. Bernard Hospital. He had previously suffered from a heart attack more than two weeks ago.

Sat. 2-2-57
Pittsburgh, Pa.

A native of Salerno, Italy, Mr. DeLisa opened his fabulous Club DeLisa at 55th and State St. in 1933, and since that time had presented some of the greatest names in the theatrical world.

Mr. DeLisa, often called "The Little King," was a well-liked businessman in the 55th and State Sts. area and was known for his humanitarian qualities by local churches and clubs.

49

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DURING the past decade, Mr. DeLisa sent numerous New Club DeLisa revues along with Theodore (Red) Saunders band to various Government and private hospitals to entertain veterans and inmates.

Recently Mr. DeLisa was cited for his contribution to good will in the neighborhood by the 20th Ward Regular Republican organization.

Among the many famed names that appeared at Club DeLisa are the Nicholas Brothers, Berry Brothers, Billy Eckstine, Butterbeans and Susie, Son and Sonny, Stump and Stumpy, Radcliffe and Howell, Viola Kemp, Freddie Gordon, Timmy Rogers, Fletcher Henderson and his orchestra, LaBrommie, Princess Orelia and Pete, George Kirby, Red and Curly and many others. Red Saunders' band has been playing the club for over 18 years.

Surviving Mr. DeLisa are the widow, Delia; two daughters, Lucia and Elda; three brothers, Louis, Jimmy, Johnny and Tonv.

Defender Sat 2-9-57 Chicago, Ill.
P. 8
49

HARRY BELAFONTE and Joan Fontaine are likewise linked romantically only their "affair" does not end in marriage. In this case Belafonte rejects Joan, daughter of a wealthy aristocrat who has taken up residence on the Island.

49a(3) 1957

Drama of Mau Mau Uprising

Herald Tribune

By WILLIAM K. ZINSSER

Sun. 6/16/57

New York

Rf

49a(3)

During a major war, Hollywood has no trouble distinguishing between heroes and villains. American and British soldiers are shining knights, Nazis and Japanese are cruel monsters.

But the dozen years since World War II have muddied these clear values. Little wars have erupted in many corners of the globe, most of them related to the decline in colonial power. The situations behind them are subtle and complex.

Indochina, Malaya

The French fought a ruinous war in Indochina for seven years, and they are now engaged in a pathetic struggle in Algeria. Many people think they are right; just as many think they are wrong. The British fought Communist bands in Malaya for years. There have been small wars in Indonesia, Burma and Kashmir, there are riots in Cyprus, and of course the delicate balance of peace between Israel and her Arab neighbors is often broken.

Surely most of these wars will occupy the movie-makers, who are fond of violence and adventure in exotic lands. Graham Greene's "The Quiet American," which deals with the Indo China war, has recently been filmed in Saigon; "Bhowani Junction" was a story of the painful partition of India, and undoubtedly we can expect some melodramas based on the Suez crisis, perhaps with Clark Gable as a soldier of fortune running a vital cargo through the blockade.

One of the most dramatic outbreaks of the last decade was the Mau Mau revolt in Kenya. This one had everything — the romance of Africa, the emotional appeal of homesteaders who came from England two generations ago, the turmoil of tribes glimpsing their first vision of independence, and an aura of voodoo which cloaked the whole uprising.

The most famous story to come out of the revolt was Robert Ruark's bloody and best-selling novel, "Something of Value." Now M-G-M has made it into a movie—it opened last week at the Astor—and all the tangled issues are there for everyone to see and judge in his own way.

Writer - director Richard Brooks, who shot much of the film in Kenya — in black and white, wisely, for this is a heavy tale—has not made the movie as sensational as the book. He is trying to paint a sober picture of two cultures in conflict, to show how the revolt secretly grew in the colony, how it was fought, and how all races might reconcile their quarrels in the Africa of tomorrow.

In this picture neither the Englishman or the Kikuyu is 100 per cent right or wrong. There are villains and men of good will on both sides, and there are plausible reasons why they behave as they do. Some of these reasons are rooted deep in tribal superstitions and ancient beliefs.

One of the most striking scenes in the movie, for instance, concerns an old Kikuyu chief whose child has just been born feet first. This is a fearful omen in the lore of his people, and according the their custom, he has the child killed. For this crime the British try him in their court, where barristers in white wigs dispense Anglo-Saxon law in precise Middle Temple accents.

He Would Do It Again

As the defendant in this civilized trial, the old chief is a wistful but still dignified man, patiently explaining why his codes obligated him to kill the child and why he would do it again.

The court sends him to jail, of course, and one British settler remarks on the folly of removing the tribe's old customs without substituting "something of value." Thus one of the origins of the unrest—the spiritual emptiness of the Kikuyu people—is vividly illustrated.

When the chief is jailed, his son joins a band of rebels who are meeting in the forests to plan a better future. Gradually these rebels are organized into a savage Mau Mau movement.

Here again the movie cuts to the primitive heart of the revolt, as native leaders bind their followers with eerie blood oaths and symbolic cuts on the arm. A mounting tension creeps over the land, and in the sullen faces of men and women in the streets of Nairobi it is possible to read signs of the horrible massacres to come.

Herald Tribune

In all these sequences "Something of Value" lashes at the moviegoer with primeval brutality, and the Negro actors—especially Juano Hernandez and Sidney Poitier—are excellent. Simultaneously the film follows the fortunes of the British settlers as their families are butchered and their homes are destroyed, and as they strike back at the enemy in their midst.

Rf

49a(3)

Here, too, Brooks bends over backwards to be impartial. He introduces us not only to the enlightened Britisher, who wants to cure the blight by giving the Africans greater rights, but to the trigger-happy colonials who shoot women and children in bloodthirsty revenge. There are weak wives as well as the chin-up variety.

Unfortunately, these British folk are vapid types, and as played by Rock Hudson, Dana Wynter, Wendy Hiller and others, they lack conviction. Their conversation is often very trite. This is a major flaw of the movie. Another flaw is that the movie is too cluttered with people, events and abstract ideas. The central theme breaks into too many fragments.

Ironically, this is the result of Brooks' integrity—an unusual affliction for Hollywood. He could have made a raw blood-and-guts melodrama by simply telling a violent story of natives rising against their white colonizers.

But that wouldn't be a truthful account. The issues had many fine shadings, and this reviewer, who was in Kenya during the Mau Mau emergency, feels that "Something of Value" comes to grip with them honestly. Brooks has contributed something of value to our understanding of the problem, even if his movie has its failings.

Film, "Segregation And The South" Shows Inequalities

Daily World

Atlanta Ga

Tues. 6-18-57

49a(3)

Thousands of Atlantans watched ~~"Segregation and the South,"~~ a one hour filmed documentary on television Sunday with varying emotions.

The film made by the Fund for the Republic, covered a three-year period that began with the U. S. Supreme Court's decision banning segregation in the nation's schools on May 17, 1954.

Although not always technically good, the film presented an excellent wide-sweeping story which depicted the aftermath of the high court decision. It captured dramatic speeches by the Rev. Martin Luther King and Roy Wilkins, national secretary of the NAACP, Sen. Herman Talmadge (D-Ga.), and others.

The film pointed out the glaring inequalities in Negro schools in Clarksdale, Miss., and also integrated groups seeking to remedy the situation.

Groups of singing boycotters were shown walking along the streets of Montgomery, Ala., passively protesting segregation on buses.

The film also showed entrenched Southern whites---among them Sen. Talmadge and a minister at a Ku Klux Klan meeting---voicing their sentiments to keep things as they are in the South.

Several whites were unable to say why they wanted the old order to remain.

The program was introduced by John Secondari who said it was a progress report" He added: "It shows how far we have come and how much further we still have to go."

Negro Actors Achieve Stardom in '57 Movies

Times-Union

Mon. 7-8-57

Jacksonville Fla.

49a(3)

By HAROLD HEFFERNAN

HOLLYWOOD (NANA) — Sound of the screen:

Film business will almost certainly look back on 1957 as the year the Negro actor achieved full dignity on the motion-picture screen. Until a short time ago he was invariably associated with servant, chauffeur or low slapstick film parts. Only on the stage did he emerge a polished, dramatic performer.

Came James Edwards' performance in "Home of the Brave," and the pattern for the future was sharpening into focus. In 1955 a new Negro star, Sidney Poitier, burst into the national limelight to become one of the most talked-about actors as a result of his performance in "Blackboard Jungle."

The 1957 boom can be traced to three popular features in which Negro actors did standout jobs. In Warners' "Band of Angels," starring Clark Cable and Yvonne De Carlo, and again in MGM's "Something of Value," headlining Rock Hudson, this same Poitier comes through with two more impressive performances.

The third—and most talked about—is that of Harry Belafonte, the calypso singer who turns actor in 20th-Fox's "Island in the Sun." A Deep South controversy already rages about this picture's contents and another among the critics as to whether Belafonte can act at all. In any event, Belafonte and Poitier are apt to be very much talked about by movie fans the remainder of 1957.

Hatching now at the Samuel Goldwyn studio is a deal that could bring Sammy Davis Jr., one of the great entertainers of our time, to the star part in George Gershwin's "Porgy and Bess." Other top Negro players are also being assembled for what Goldwyn (claiming he paid six million dollars for the rights) insists is the most ambitious undertaking of his career.

Although it's still a sore disappointment to Shirley MacLaine that Hollywood has given her no opportunity to dance—she was drafted from a Broadway musical because of that special talent—she has adopted a philosophical outlook. Meanwhile, she keeps rehearsing her routines for two hours daily.

That might sound like a waste of time for an actress who has no foreseeable dancing roles in her future, but Shirley has her own pet theory about footwork and why it's indispensable to her.

"After all," she points out, "acting begins with freedom of movement—and what better preparation could there be for that than dancing? I think every child should be taught it. Oh, sure, I occasionally bump into walls myself—but at least I bump into them gracefully"

The more you think over those words the more logical they become. Meanwhile, Shirley's in rehearsal for her next movie, "The Matchmaker," a Hal Wallis production in which she'll share billing with Shirley Booth. In this one she will neither sing nor dance. She'll switch to comedy—and all because that unprobed facet of her personality came to light one night during an impromptu appearance on a Steve Allen show from Hollywood. She tossed out so much giggling ad-libbed fun in three minutes that producers next morning began bombarding her with comedy scripts.

"So," sighs Shirley, "it begins to look more and more like my dancing career's behind me!"

Few success stories are more inspiring than that of George Shearing. Blind from birth, one of 10 children of an improverished coal miner, he took up study of music by Braille.

A handicap that might have discouraged one less resolute he turned into an asset, developing a sense of hearing so acute he could distinguish subtle sound variations that went unnoticed by others. He charted new paths in tone, emerging as a pacesetter in the field of progressive jazz, the kind he will be heard playing in "The Big Beat," about to start filming at U-I.

Shearing joins a cast that includes such famed musical names as Harry James, the Four Aces, Russ Morgan, the Mills Brothers, Charlie Barnet, Gogi Grant, Fats Domino, the Lancers, Howard Miller and Freddy Martin.

49a(3) 1957

Move On to Continue Making Racial Movies

Courier Sat. 6-22-57 Pittsburgh, Pa.

NEW YORK—Some Hollywood producers and several English film-makers have seemingly joined purposes and will continue filming racial movie dramas. The rising tide of this form of movie-making last week took on added importance when the Government of Nigeria, West Africa's Negro Commonwealth, set aside $24,000,000 of its own capital to establish its film industry for the world market.

At this writing, Lloyd Young, who has been engaged by the Nigerian Government, is in this city seeking film technicians, screen writers and directors who are willing to go to Africa on a three-year contract. According to Young, there is a potential film audience of 20,000,000 in West Africa with about 80 theatres.

■

THE WEST AFRICAN Government made its contact with Young during his stay in that country when he was filming "The Mark of the Hawk." A feature-length picture, it stars Eartha Kitt and Sidney Poitier. The film will be released in this country sometime in the fall.

On the Hollywood front, things are going ahead with the industry in its attempt to break down the bias barriers of the South by presenting pictures dealing with the Negro problem of this country. The entire tinsel city is waiting and watching the reaction to "Island in the Sun," the Darryl F. Zanuck production which stars Harry Belafonte and Dorothy Dandridge in a cast of distinguished white stars.

■

The most forward step in film-making, "Sun," which opened here last Wednesday, attacks the Negro-white question with head-on words and shows Negroes on a basis of equality never before seen in a major film. In fact, "Sun" is built around the power and the glory of Belafonte. In it, he's loved by a white woman whom he rejects. And with powerful words he defeats a white man in a moving political rally with words about the plight, ambitions and hopes of black people which should have long since been said to the world through the medium of the screen.

This sort of film, and the others being made in Hollywood, England and Africa, will be rejected by the bigoted South, but the world's film markets have at last taken a stand, and many of its most important members have banded together and "written Dixie off."—IZZY ROWE

49a(3)

Carolle Drake Makes Film Debut

Informer Sat. 6-29-57

Houston, Texas

BURBANK, Calif — Modeling has been a natural stepping ston to an acting career for many girls. Carolle Drake is one of the most recent to move from fashion and photographic posting to interpreting dramatic parts.

Miss Drake makes her motion picture debut as the attractive slave working in the home of Clark Gable in Warner Bros.' "Band of Angels," and the role would test the ability and talent of the most experienced player. Yvonne De Carlo, co-starring with Gable, is the slave mistress in the Gable household, and she and Miss Drake share many dramatic scenes in the dynamic romantic drama.

"Band of Angels" is based on Robert Penn Warren's novel of the South at the time of the Civil War. The book was a Literary Guild selection, and was filmed as a WarnerColor production under the guidance of director Raoul Walsh. Warner Bros considers it one of the studio's most important productions of the year.

Miss Drake began her modeling career with Ed Brandford, who operated the first Negro modeling agency in the United States. He had seen her at the Urban League costume ball in New York, and invited her to work for him. She became one of his leading models and also an instructress in his charm school.

Born in Thomaston, Ga. Carolle had attended Fort Valley State College in Georgia to study home economics. But modeling work was closer to what she had hoped to do. She was one of the first girls of her race to model furs, working as a show room model for the Sam Portney fur salon in New York. She concentrated chiefly on fashion, rather than photographic modeling and has avoided posing for cheesecake pictures.

Director Walsh was looking for a girl to portray Michele in "Band photograph in a newspaper. He sent for her and arranged for her to study in Warner Bros Studio dramatic school. After four weeks of training, she was given a test for the difficult role and passed it with high praise from Walsh.

"This is a beautiful role," said Carolle, "and am grateful for the great message and is very timely. I am lucky to be able to [illegible] in my acting career with such a strong part.

Mr Gable is a warm gracious person —as handsome as he's always been said to be -- and he has helped me where he could in playing scenes together. Miss De Carlo and Mr Walsh have also been most friendly in ways that any new actress appreciates."

Carolle, who is 5 feet 9, plans to continue her acting career now that "Band of Angels" is completed, but will not, of course, abandon her highpaying modeling work until she is firmly established in films or on the stage.

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Informer Sat. 6 Houst 49a (3)

CAROLLE'S FILM DEBUT — Former Brandford model, Carrolle Drake, enacts a scene with Clark Gable in the new Warner Bros. film, "Band of Angels." Carolle, who gave up a modeling career for home life with crooner Billy Eckstine, was sent to Warner's dramatic school to prepare for the role of Gable's servant. (Newspress Photo).

Dixie nixed by 'Hawk' producers

Afro-American Baltimore, Md.

Sat. 6-22-57

NEW YORK — Indications are that producers of the independently made "The Night of the Hawk" plan to write off the Deep South as a potential market for the film based on the West African nationalist movement.

The movie stars Eartha Kitt, Sidney, Poitier and Juano Hernandez.

The company is acting to beat Dixie in this regard. It has anticipated a reaction similar to that given "Island In the Sun" and "Edge of the City," two contemporary films with heavy tan acting parts. So, rather than face the shutout in the South, they have agreed to do their own nixing.

"Some of Value" is another picture involved in the integration controversy. In fact, "Hawk" is similar in theme to "Value."

The new effort was filmed on location in Nigeria and completed at the Elstree Studio in London. It is the first theatrical production undertaken by Lloyd Young, heretofore a documentary film-maker who specialized in African subjects.

* * *

"THE PICTURE is an off-beat one dealing with the surging nationalism in West Africa and I doubt if a major company would have financed it in advance," Young says.

"The fact that we have a colored cast and we faced the chance of losing the entire South would also tend to keep major company backers away."

* * *

HOWEVER, ON the basis of the finished product, Young has received a number of bids from major distributors and is currently near wrapping up a releasing deal.

The picture was flimed in Superscope and in Eastman color. Michael Audley, who served as dialogue director on 20th's "Boy on a Dolphin," directed the film.

Except for Miss Kitt, who has a participation, all other principals were paid a straight salary.

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P. 10

KITT FLICK

Afro-American

Baltimore Md.

Sat. 6-22-57

LONDON — Eartha Kitt's candid autobiography, "Thursday's Child," will serve as the basis for an independently produced motion picture starring the talented author.

Lloyd Young Associates will film the story at the Associated British Pictures studios here.

Efforts are being made to get Louis Jourdan as co-star with Eartha.

THE PICTURE which will touch on some aspects of Miss Kitt's life, looms as one of the most controversial yet filmed on the subject of integration. It will deal with an interracial marriage. The story, as presently conceived, will detail the problems faced by a cou-

49a(3)

ple in a mixed marriage when they leave Europe and come to the United States.

P. 18

In addition to the interiors which will be filmed in London, plans call for location shooting in North Carolina, New York and Paris. As part of the story development, Miss Kitt will sing a number of songs.

EARTHA KITT

Time
Chicago, Ill.
March 24-57
p. 84

FONTAINE & BELAFONTE
Anxious for race relations.

The New Pictures

Time p. 84

Island in the Sun (Darryl F. Zanuck; 20th Century-Fox), an unraveling of Alec Waugh's 1955 bestseller, is Moviemaker Zanuck's first lone-wolf production since he left Fox. This torrid plot-boiler clearly rates a special award as the sexiest West Indian travelogue ever made. The mating season is always in full swing on the throbbing Caribbean isle of Santa Marta, which doubtless boasts the highest imaginary birth rate of any 50-mile-long island under the sun. *Island* employs even the unsubtle cinema device of the screen-bottom exit, pointed up with gasps and romantic rustlings after its clinching couples drop from view.

March 24-57

Chicago, Ill

The disjointed welter of plots occasionally departs from animal husbandry to dwell upon balmy Santa Marta's social and racial ferments. It seems that the happy islanders, almost all of some Negro ancestry, sometimes get irritated by the snootiness of the British colonial plantation owners. Their self-seeking messiah (played like a talking totem pole by Singer Harry Belafonte) is trying to improve their lot by shaking hands with all of them, sullenly muttering into his champagne at white folks' garden parties, making louder speeches over coconut milk about his dedication to equality and self-government. Belafonte's biggest job, however, is evading the clutches of a white cargo named Mavis (Joan Fontaine), obviously too old for him.

Toying with its theme of race relations under the palms, *Island* abounds in mixed-blood romances without showing any interracial kisses. A dusky lovely (seductively portrayed by Dorothy Dandridge) easily captures the governor's panting aide-de-camp. Another temptress (Joan Collins), led for a while to believe she has Negro blood, drags the governor's son into sudden paternity. Her half brother (James Mason), who really does have Negro blood, imagines that he is also a cuckold, and so murders his supposed rival in a fit of pique. The movie's single solid acting job is by John Williams as a shrewd constabulary chief. The movie gets no distance at all in solving Santa Marta's color problem, but the color photography is beautiful.

To Make, Star In 'Thursday's Kid' For London Fans

Defender p. 9
Chicago, Ill
Sat 6-29-57

Eartha Kitt's book "Thursday's Child" will ~~be filmed next~~ year — in London, England and herein lies a story.

4/9 (3)

During the past year Hollywood's extras (who are not taken on the location trips) the photographers unions; the prop men and women and other attaches have complained about Americans going abroad to make films that are to be sold over here on a larger scale than abroad.

The squawks come from sources that contend Americans are being denied employment in films that should be American and made on a cheaper salary scale than would be in the rate if the films were made over here.

There have been several such films made abroad, in Mexico, Spain, London, Paris and other foreign centers. The situation, alarming, so Hollywood thinks, as it has been there has been no way of stopping the practice of Americans going foreign for pix making.

An now comes Kitt. For several months now there has been talk of the Eartha Kitt story "Thursday's Child" being made into a movie. Several Hollywood studios are known to have visioned film being shot in their own studios. There is a report that two studios offered top prices or the story in their bid for film rights. There was no mention as to who would get the starring role in the rumored offers. And it well could be that this was one of the barriers that stood between the Hollywood group and La Kitt's final decision.

Anyway "Thursday's Child," from latest reports will be filmed in London with Eartha Kitt playing the title role. Just who will appear opposite Miss Kitt was not announced in the recent release but among the likely stars is Jeane Pierre Aumont, a Paris favorite. From another source it is strongly predicted that John Justin the English actor who apears in romantic scene with Dorothy Dandridge in "Island In The Sun" may get the part.

If Miss Kitt does elect to yield to the English producer-director and make "Thursday's Child" abroad it will not cause eyebrow lifting. If her most potent roles were not witnessed in England there can be no doubt about her biggest breaks coming while on the other side of the ocean. Those who remember Miss Kitt's arrival know that her great fame, or first spotlighting at least, came from work abroad. Her various appearances and co-starring roles with Orsen Welles were accepted in Europe on a much more democratic scale than anything interracial she has done over here. Certainly Broadway audiences were not very kind to her for the sterling performance she gave in "Shinebone Alley," a legit-er where she costarred with Eddie Bracken. Nor for that matter did proper notices acompany her starring effort in the very interracial-er "Mrs. Patterson" a few seasons back.

Thus Eartha Kitt, an international favorite, may enter Hollywood's well known doghouse for agreeing to go foreign for filming of her life story but the honors likely to come her way over there should more than make up for what little she may lose in U. S. appreciation.

Has Film Role

Journal & Guide
Sat 7-?-57
Norfolk, Va.

Ruby Dee appears as the wife of Sidney Poitier in "Edge of the City," which plays the Gem Theatre, Petersburg, and the Harrison theatre, Lynchburg, Sunday through Tuesday, July 7-9.

P. 4

Miss Dee appeared as Jackie Robinson's wife, Rachel, in the "Jackie Robinson Story."

4/9 (C)

49a(3) 1957

Screen: Racial Conflict in Africa

Mau Mau Story Told in 'Something of Value'

Times 49a(3)

SOMETHING OF VALUE, screen play by Richard Brooks; based on the novel by Robert Ruark; directed by Mr. Brooks and produced by Pandro S. Berman for Metro-Goldwyn-Mayer. At the Astor.

Peter McKenzie	Rock Hudson
Holly Keith	Dana Wynter
Elizabeth Newton	Wendy Hiller
Kimani	Sidney Poitier
Njogu	Juno Hernandez
Leader	William Marshall
Jeff Newton	Robert Beatty
Henry McKenzie	Walter FitzGerald
Joe Matson	Michael Pate
Lathela	Ivan Dixon
Karanja	Ken Renard
Witch Doctor	Samadu Jackson
Adam Marenga	Frederick O'Neal
Waithaka	John J. Akar

Sat. 5-11-57

By BOSLEY CROWTHER

THE great and definititive motion picture of the Mau Mau "trouble" in British East Africa has yet to be made—if, indeed, the grisly story of blacks-versus-whites can ever be expected in all its grotesque proportions on the screen. But until—or in lieu of the arrival of such a consummate film, we can stand on "Something of Value," which came to the Astor yesterday. New York, N.Y.

For this hard-hitting dramatization of Robert C. Ruark's book about the violent conflict of races in Kenya in the last decade is a pretty good estimation of the social problems involved and a graphic presentation of the sort of savagery that has occurred. It misses being a great film because its story follows conventional lines. It is more sentimental than realistic—and because its contours are somewhat studio-blurred.

P. 24

Like Mr. Ruark's popular novel, it tells a tormented tale of irrepressible conflict between two friends in Africa, one black and the other white. The black man, moved by racial outrage at injustices forced upon him and his witchcraft-worshiping father, falls in with the Mau Mau group and soon is pillaging and murdering in the home of his former friend. Whereupon the latter, joining forces with the defending whites, goes after the Mau Mau terrorists. There is butchery and pathos at the end.

Richard Brooks, who wrote the screen play and directed for Metro-Goldwyn-Mayer, has not departed substantially from the pattern of Western massacre films. Both in plot and production, this has the character of a film about Indians and white settlers who slaughter one another for endless revenge. The clash is pat, the personal feelings are obvious and the crucial scenes are played on studio sets where the look of documented realism must be sacrificed for theatrical control.

•

In this connection, Rock Hudson is not too likely as a white African, though he runs through a range of stalwart poses that might be viable on the Western plains. Dana Wynter is slightly limp as his fiancée, and Wendy Hiller, Walter Fitzgerald and Robert Beatty make a curious assortment of Kenya farm settlers.

However, Juano Hernandez is fairly gruesome as a Mau Mau chief and Sidney Poitier gives a stirring, strong performance as the emotion-torn black friend. It is his display of pounding passions and the frequent bursts of shocking savagery that throw shafts of sharp illumination through this notably black-and-white film.

49 a(3)

Sidney Poitier as he appears in "Something of Value."

Poitier hails rise of tan artists in films

Afro american Sat. 5-11-57

Baltimore, Md.

NEW YORK—The position of the colored artist in Hollywood has improved greatly, though still far ~~from perfect~~, declared actor ~~Sidney Poitier~~ here last week.

P. 11

"At least," he said, "many of the parts handed us are nothing to be ashamed of and the quality of the work is improving.

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"Hollywood, despite all the pressures, is at least beginning to realize that the colored actor is part and parcel of American life and of American history. You might call that progress."

POITIER~~, WHO has three~~ unreleased pictures on tap, hasn't done ~~badly in the past,~~ nine months, and he sees this as part ~~of the widening~~ screen horizen ~~for the~~ colored performer.

He says he is aware of the fact that some of these films may have ~~trouble in the~~ American South.

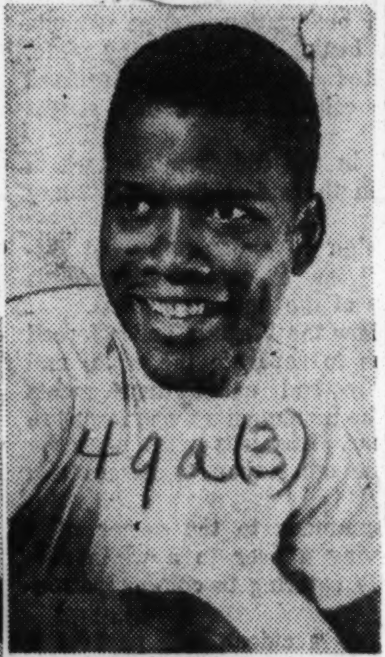
Yet, he maintains, for every Southerner who refuses to see a film in which the colored performer is shown as a human being of pride and dignity, hundreds and thousands of persons abroad come to the realization of America as a democracy where the colored man's position is improving and the well advertised wall of prejudice is gradually being chipped away.

* * *

UPCOMING FOR Sidney is his "Something of Value," in which he plays an intelligent young man driven into the Mau Mau. (See review in current issue.)

Also coming up for Poitier are "Mark of the Hawk," with Eartha Kitt and Juano Hermandez, and "Band of Angels," with Clark Gable, which Warner Brothers will release.

In it he plays an intelligent young slave who revolts. Story is backgrounded by the Civil War.


49a(3)

SIDNEY POITIER

POLIO FOUNDATION MOVES

NEW YORK — The National Foundation for Infantile Paralysis has announced removal of its offices to 301 E. 42nd St., New York 17 N.Y.

Journal Guide
Sat. [illegible] 57
[illegible] Va.

Have Roles In Film

49a(3)

Lee Lynn and Elyce Robert with the Afro-Cuban dancers play leading roles in the musical film "Rocking the Blues" which is set for dates at Virginia theatres.

The film plays the Gem at Petersburg, Sunday-Tuesday, May 19-21, and has a play-date at the Jefferson at Newport News Friday and Saturday, May 24-25. A cast of over 100 colored stars makes the film one of the big musicals of the era.

Journal + Guide
Sat. 5-18-57
Norfolk, Va.
P. 2
49a(3)

In Hippodrome Film

Chuck Berry really struts his stuff in his featured role in the great musical film, "Rock, Rock Rock", which plays the Hippodrome Theatre, Richmond, Tuesday and Wednesday, May 21-22.

Dramatic Role in 'China Gate'

Courier
Pittsburgh, Pa. P. 22

Attendance Record For Nat Cole Movie

NEW YORK—Nat King Cole, long-time night club, stage, radio and now movie star, established a new lobby attendance record last week when he made two appearances in the foyer of the Paramount Theatre to autograph pictures for those first day-ers out to view "China Gate."

49a(3)
Sat. 6-1-57

The plug-booking, though new for Nat, was in conjunction with his first dramatic role in the above-named flicker. Playing a highly dramatic role of a fighting soldier in the Samuel Fuller production dealing with anti-Communist warfare in Indo-China after the Korean War, Nat gets his first chance to act unlike a night club singer. However, he does get a chance to exercise his pipes and does well with the title song, "China Gate."

Theatrical Round-up

Courier
Pittsburgh, Pa.
Sat. 6-1-57
49a(3)

'China Gate'—Singer King Cole, shown with Gene Barry, with whom he stars in the 20th Century-Fox thriller, "China Gate," Cole's first dramatic role. Also starred is Angie Dickinson. The King shows off his voice by singing the title song, "China Gate."

Hint Censorship Of Movies With Negro Stars In South

Weekly New Orleans, La. P. 15
Sat. 5-25-57

New York---(ANP)---Motion pictures portraying racial injustices to Negroes or presenting them in a favorable light, are being sharply censored and curbed in the South according to Ernest G. Stellings, president of the Theatre Owners of America.

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Stellings was quoted in Variety publications as saying that Southern exhibitors regularly cut scenes out of films showing Negro actors. He said Lena Horne was an example of Negro movie star usually cut out of films before they are shown in the South.

Meanwhile, the Variety article stated that Hollywood producers are inclined to risk losing the South's 20 per cent of the domestic movie market in order to produce pictures that will make money in the North and abroad.

The article stated that in Europe, Asia and Africa, Negro actors and racial pictures tend to be big office hits. Variety said that the Negro audience in the U. S. has shown that it welcomes movies with racial-themes and mixed casts. It added that most Negroes are indifferent to all-Negro productions.

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Dot Dandridge In French Film

Weekly 5/14

New Orleans, La.

49a(3)

PARIS (France (ANP)—Dorothy Dandridge, now before the camera in her first French-starring film, "Les Revoltes De L'Esperanza," was one of the guests of honor at the British- in Monte Carlo.

Sat. 5-18-57

Among notables attending were Prince Rainier and Princess Grace of Monaco.

Although Miss Dandridge's 'Carmen Jones," has never been shown in France because of an injunction obtained by the estate of the late composer Georges Bizet, she has been front page news in that country since her arrival.

A welcome party for the star co-hosted by 20th Century-Fox, producers of the soon-to-be-released "Island in the Sun," and Les Films du Cyclope, the star's French film company employers, drew press and theatrical celebrities at the Hotel Raphael in Paris.

Nat 'King' Cole In First Film Acting Part

Advocate

Sat. 5-18-57

Jackson, Miss

Nat "King" Cole, who never sang before he sang for a testy customer at the Old Swanee Inn in Los Angeles in 1938, also never acted before his present role in "China Gate," opening tomorrow at Fox West Coast's Los Angeles, Hollywood, Ritz, and Loyola theatres.

Cole plays a French Foreign Legionnaire in the 20th Century-Fox story about Communists in Indo-China. He sings but one song in the film, the title song. As the singer explains:

"I'm just sitting there, cleaning my rifle, and I hear some natives playing this little tune. It's sort of haunting Oriental tune, and the first thing I know, I'm singing some words to it while I'm cleaning my gun."

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Cole recently recorded the song.

Cole screen name is "Goldie," and he is a Communist-hating American who fights the Reds as a part of the French Foreign Legion.

Gene Barry and Angie Dickinson star in the film. Cole gets third billing.

DANGER—Nat (King) Cole and Gene Barry in "China Gate," Vietnamese war drama. Wednesday at Paramount.

SURPRISE—Jill Adams and George Cole in "The Green Man", the British comedy due Wednesday at the Guild.

HEAD OF THEATER OWNERS

Call Fri. 5-24-57

Says South Still Censors Films Which Show Negroes Favorably

Kansas City, Mo. P.9

49a(3)

By Samuel P. Perry Jr. for Associated Negro Press

NEW YORK (ANP) — Edward G. Sterling, president of the Theater Owners of America, was quoted in Variety as stating that Southern exhibitors regularly cut out of films scenes showing Negro actors.

However, the editors of Variety indicated that Hollywood producers are currently preferring to risk the loss of the South's 20 per cent of the domestic movie market in order to produce pictures which will make money abroad and in the North.

For, example, it is revealed, in Europe, Asia, and Africa Negro actors and themes often result in box office hits.

Movie producers are reported to be favorably impressed that in the United States itself the Negro audience, more important now than in the past to a picture's success, has shown it welcomes films with racial themes and mixed casts, while remaining indifferent to all-Negro productions.

Mr. Sterling cited the example of Lena Horne to show how Negro movie stars are usually cut out of films before the films are shown in the South.

Metro-Goldwyn-Mayer has been unable to book "Edge Of The City" starring Sidney Poitier throughout the South because it portrays the developing friendship between a Negro and white dock-worker.

White Citizens Council recently began a campaign to ban the showing of "Island In The Sun" in which Harry Belafonte and Joan Fontaie are starred, the locale being the West Indies.

Indicative of the movie industry's effort to offset the loss of the southern market is the forthcoming film "Mark O The Hawk" in which Eartha Kitt and Sidney Poitier will co-star. The story will expose the cruelty of a European bigot in Africa, with Poitier cast as the African leader working for the equality of his people. The film will be aimed at the Northern United States, European, African and Asian markets.

One on the Aisle

Post & Times Herald

'Porgy' Comin' —After Awhile

Wed. 5-22-57

Washington, D.C.

P.10-B

By Richard L. Coe

SAMUEL GOLDWYN will produce the film version of "Porgy and Bess." It probably will be 1960 before the Heyward-Gershwin music drama reaches the screens, but already it's something to anticipate.

49a(3)

Though no names are set for the artists, Goldwyn announced the most important casting when he broke his news. His production associate will be Robert Breen, co-producer and director of the latest and by far the most successful revival of the show.

Breen virtually has done nothing else for over six years, when he and Blevins Davis decided to produce what previously had been only an admired failure. His success as director of the intricate opera has been cheered on four continents and in the wee hours of many a morning I've heard him hold forth on how it should be handled for the screen.

I've a notion that his firm ideas on this are what clinched Goldwyn's screen offer, for though several companies offered more money to the Heyward and Gershwin families, it was Goldwyn's offer of associate producership that unquestionably made the financial difference. Here's hoping Goldwyn allows Breen a free hand, for with the exception of Conductor Alexander Smallens of Breen's company as well as the first night of 20 years ago, I don't suppose anyone living knows "Porgy" quite so well.

There'll be a pack of guessing as who'll get such roles as Porgy, Bess, Sportin' Life, Clara, Serena, Crown, Jake and the other Catfish Rowers. Sammy Davis Jr., is a good possibility for Sportin' Life. He and Breen have discussed it and Sammy wants to do it. Too bad for Cab Calloway that he pulled out after two seasons with the company, for Cab says he still misses the role. Reason he left was that his salary kept getting higher and higher just when "Porgy's" international tours demanded budgets stay put.

This film version is not likely to interfere with plans to resume "Porgy" tours abroad next fall. Breen plans to open Harold Arlen's "Blues Opera," then alternate performances by the same cast in "Porgy." With luck, maybe this could make the Carter Barron's summer of '58.

CONTROVERSIAL MOVIE PREMIERES NEXT WEEK

Afro-American Baltimore, Md. p. 8

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'An Island In The Sun'

49a(3)

Next week, "Island in the Sun" will have its premiere performance in cities across the country.

The movie, which is set on the imaginary island of Santa Marta in the British West Indies, portrays two interracial romances. One between Mavis and David Boyeur (Joan Fontaine, and Harry Belafonte) and the other between Margot Seaton and David Justin Archer- (Dorothy Dandridge and John Justin).

* * *

FILMED IN CinemaScope and DeLuxe color, Belafonte sings two songs in the picture, the title song, and "Lead Man Holler." He wrote both of them.

Dorothy Dandridge dances for the first time on the screen in the film.

During rehearsal, she watched some of the local dancers doing the "Limbo," a difficult dance which requires the dancer to sway his entire body under a low bamboo pole.

Giving this abandoned dance a fling, she so impressed the movie's producers, that they decided then and there that she must do the Limbo in the festival sequence of the picture.

She did the dance on a platform in the heat of the tropical noonday sun, had the soles of her feet blistered, and was bedded two days before she could walk.

Dorothy Dandridge's gowns in the movie were designed by David Folkes to set off her tiny waistline. He named her "the girl with the most aristocratic midriff.

She doesn't diet, but sticks to high protein food for its energy-giving value. She is an expert cook, and loves to prepare intricate wine-sauce dishes.

When she is in Hollywood, she goes regularly to a Wednesday night calisthenics class for stretching and pulling exercises.

Her weight varies between 105 and 110 pounds, her measurements are 34-22-36.

MARGOT SEATON (Dorothy Dandridge), carries on an affair with Denis Archer (John Justin). Their romance is so serious that she is given a job with the government just so she can be near him.

49a(3)

DAVID BOYEUR (Harry Belafonte) and Mavis Norman (Joan Fontaine) are one of the romantic teams in "Island In The Sun." He is a union leader, one of the island's most powerful men.

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'Giant Step' Passes 100

Courier P. 20
Pittsburgh, Pa.
Sat. 1-5-57
49a(3)

NEW YORK CITY—"Take a Giant Step," the New Theatre Company's production at the Jan Hus Theatre, passed the century mark during the latter part of December. The revival, which is the company first major production has already stayed longer on the boards than the original Broadway production which only lasted for 76 performances.

The Louis Peterson story of a teen-ager's growing pains in a world where social equality isn't always according those with sepia skins, has been sold for movie production to Hecht, Hill and Lancaster following its off-Broadway stage run.

White Theatres Book Negro Films

Courier P. 20
Pittsburgh Pa.
Sat. 1-5-57
49a(3)

NEW YORK—According to announcement by Jack Goldberg, vice president of Studio Films, Inc., a bold step toward desegregation has been made by over one hundred all-white theatres throughout the South. All have booked the company's four spectaculars, headlining all-Negro casts of stars.

The films are "Jazz Festival," "Rhythm and Blues Revue," "Basin Street Revue" and "Rock 'n' Roll Revue."

Film Version Planned

Seek Lead for 'Giant Step'

Courier P. 20
Pittsburgh Pa.
Sat. 1-19-57

NEW YORK—According to an announcement from the Hollywood office of the Hecht-Hill-Lancaster motion picture producing firm, one of the greatest man hunts in the country has been launched by the three men outfit to find a lead for the film version of "Take a Giant Step."

Bill Gunn

Though the news came out of Hollywood, the search will center here and not in the [illegible] city. In view of that fact, Sherlee Lantz, head of the casting department here will view all the photos. Those interested, must look something like Bill Gunn, who's the star of the play now doing sucessfully well off Broadway at the Jan Hus Playhouse.

At present Hecht-Hill-Lancaster isn't interested in "discovering" the other members to round out the picture until the screenplay is written this summer. The flicker itself is scheduled to go before the camera in late July.

Clark Gable, Negro Stars At Southern University For Movie Making

Advocate Sat. 2-2-57
Jackson Miss.
P. 1
49a(3)

Baton Rouge, La., Jan. 30.—Band of Angels, being filmed here in Baton Rouge by Warner Bros., got a break in the weather Friday and put cameras in grinding action on shivering characters. Even though the sun came out beautifully, the temperature was down to the upper thirties.

Saturday, Negro stars Carolle Drake, Tommie Moore, Rhoda Jordan Carmichael, and Russell Evens went on location to appear before the director for their initial shooting in the Baton Rouge Area.

Spectators and the locally selected cast, who saw Carolle as she entered the wardrobe room for costume, as the Mulatto girl, Michelle, gave out with appreciative applause and encomiums.

Tommie "full-of-life" Moore took everyone's heart as she moved sprightly toward her dressing quarters. Tommie, steeped with a kind of natural talent, will play the role of Dollie to the hilt.

Russell Evans, produced mixed emotions among the cast and spectators as he came on the riverbank location, measuring his every step. He will play valet to Hamish Bond (Clark Gable).

Also getting their first taste of camera lights were some 75 Southern University students, who will make up the choral background music, under the direction of Jester Hairston, well known in movie circles as a top notch musician and comedian.

The young man who will play Rau Ru, one of the top roles still has not been announced. The whole of Southern University and the City of Baton Rouge are keeping their fingers crossed and hoping that one of the young men, who have already been pre-tested for the part, will be given the opportunity.

Other than sheer anticipation and hope by a number of Louisiana citizens that the boys will make it, probably Mrs. Rhoda Jordan Carmichael is the only one who realizes the full meaning of what such a role can do for the young man selected.

Even though the director announced the first day that Warner Brothers would be needing her services, Mrs. Carmichael has tried to stay in the background and push the boys. "It would be far more exciting to have one of my boys in the cast as Rau Ru."

William Lloyd, Chicago, Ill., Junior and Willie Bailey, Houston, Tex., have committed to speaking role to a kind of engraved memory. Mrs. Carmichael has been working around the clock hours to keep them in high polish and smoothness, cutting that thickly coated naiveness about movie-making, to a consciousness awareness.

Producer Raoul Walsh and Production Manager Russell Sanders can't help but be pleased with either of the two Southern University students, if one is chosen.

Racists Seek Way to Ban Belafonte Film

Courier P. 22
Sat. 4-20-57
Pittsburgh Pa.
49a(3)

WASHINGTON (ANP) — "Island in the Sun," a motion picture film which depicts singer Harry Belafonte and actress Joan Fontaine as lovers, was vehemently blasted here by a pro-segregation group from Arlington, Va., who demanded a ban on the 20th Century-Fox production.

The race-conscious group, called the Defenders of State Sovereignty and Individual Liberties, opposed the film on racial grounds.

A spokesman for the group, Jack Rathbone stated that Defense Secretary Wilson had been sent a letter asking that he ban the film, which has not yet been released, from all armed forces bases.

Rathbone declared, "the film appears revolting to the sensibilities of an overwhelming majority of our citizens and could lead to civil disturbances."

Afro American
Sat. 4-6-57
Baltimore Md.
P. 10
49a(3)

HANGING ON—Otis Greene, left, lauded by movie directors as Hollywood's most rapidly rising young actor, is seen with William Phillips in a thrilling scene from the ABC-TV thriller, "Navy Log." Green as (Willie Jones) and Williams, nicknamed "Itchy," hang on to each other as the enemy sub rocks their craft with torpedoes. The scene is called "Ping Happy Spit Kit."

FCC Urged To Reject Plea Over Film Ban

Post + Times Herald P. 14-a
Tues. 3-5-57
Washington D.C.

United Press

Station WGN-TV of Chicago asked the Federal Communications Commission yesterday to reject a petition from a Protestant group protesting cancellation of the station's telecast of the film "Martin Luther."

The station said that if the FCC were to yield to the demand, every radio and TV station in the country "would, in effect, be programmed by pressure groups" rather than station licensees.

WGN, Inc., which is owned by the Chicago Tribune, said it had scheduled the telecast of "Martin Luther" for Dec. 21, 1956, but cancelled the show because it decided the telecast during Christmas week "might be regarded as a derogation or criticism of the belief of any religious group."

Marshall in Cuba in film 'Octupus Eye'

Afro-American
Baltimore Md.
Sat. 3-30-57
49a(3)
P. 10

NEW YORK (ANP) — Noted actor William Marshall took off to troubled Cuba March 26, to film a TV presentation of a Jack London story entitled, "The Eye of the Octopus."

In this absorbing tale Marshall will portray an Island Monarch whose Oxfordian education brings him to grips with ancient native rites, which challenge his imagination in a very amusing manner.

On his return to the United States he will enact the leading role in Jean Giraudoux's "The Virtuous Island," which will open April 9 at the Carnegie Hall Playhouse here in New York City.

"SILENCE," whispers Adam Marenga (Frederick O'Neil) as he catches Kimani (Sidney Poitier) trying to sneak into the Mau Mau secret headquarters. The adaptation of the Robert C. Ruark best selling novel, MGM's "Something of Value," stars Rock Hudson, Dana Wynters, Wendy Hiller, Sidney Poitier, Juano Hernandez and is produced by Pandro S. Berman, written and directed by Richard Brooks.

4-9 (3)

49
(3)

Sings And Acts

Journal + Guide

Nat 'King' Cole not only sings but has a good acting role in 'Istanbul' technicolor Cinemascope film of intrigue and adventure.

The film plays Richmond's Walker Theatre March 21-22-[illegible].

Calypso Artists In Jeffries Film

HOLLYWOOD (ANP) — Lord Flea and His Calypsonians, the Lester Horton Dancers and Terry Gilkyson and the Easy Riders completed their featured spots in "Calypso Joe" and checked off the KTTV studio lot where the William F. Broidy production for Allied Artists is being directed by Edward Dein. The film stars Herb Jeffries.

4-9 (3)

49a(3) 1957

The Dandridge Story: Mixed Romance On Screen

'Island In Sun' Defies Old Rule With Dot, Justin

Defender. p 12
Chicago Ill.
Sat. 2-2-57

By HILDA SEE

Dorothy Dandridge hasn't made herself available for all movie roles offered but she has accepted several that were unique for her talent and looks that otherwise would have gone to "corked" up non-Sepians.

49.a (3)

* * *

One turned down, "The King And I" would have fit Miss Dandridge as snugly as any of the gowns she wears (on night club floors) but "Dot" didn't care for some of the things she was to do, the outfit she was to wear so the part was refused. It went to a non-Sepian. Credit Hollywood columnists with the report that RKO Pictures at one time gave a thought to giving Dorothy Dandridge the role of "Yellow Moccasin" in the film "Run Of The Arrow" opposite Rod Steiger. The role went to Sarita Montiel. In this one Sarita marries Steiger, a white man, whose life is threatened by the Indians while she waits in tears for his return.

* * *

In this picture Miss Dandridge would have been cast as an Indian squaw. She has the talent for the role and the correct skin coloring called for in the picture.

Incidently the various offers came after Miss Dandridge had proved by her performance and appearance in "Carmen Jones" that she could wear clothes as well as anyone and appear as sexy as any part might call for. The roles offered were romantic. Romancing on the screen is natural for Dot Dandridge. Only thing her lovers in the various pictures were white and here a problem arose. Would the nation's film viewers accept a picture for what it is worth where the theme is interracial romance?

When time came for casting top players for 20th Century-Fox's "Island In The Sun" Darryl F. Zanuck needed an Islander with looks, shape and talent to play the role of a native winning the heart of a white man.

Dorothy Dandridge was the ideal girl for the role, and no one know this better than did Zanuck. However, even after the producer's mind was made up Hollywood pals hastened to warn him against such a big gamble. "It won't sell in this country," they all predicted but to no avail. Zanuck had made up his mind on the big gamble so Dandridge was chosen for the role.

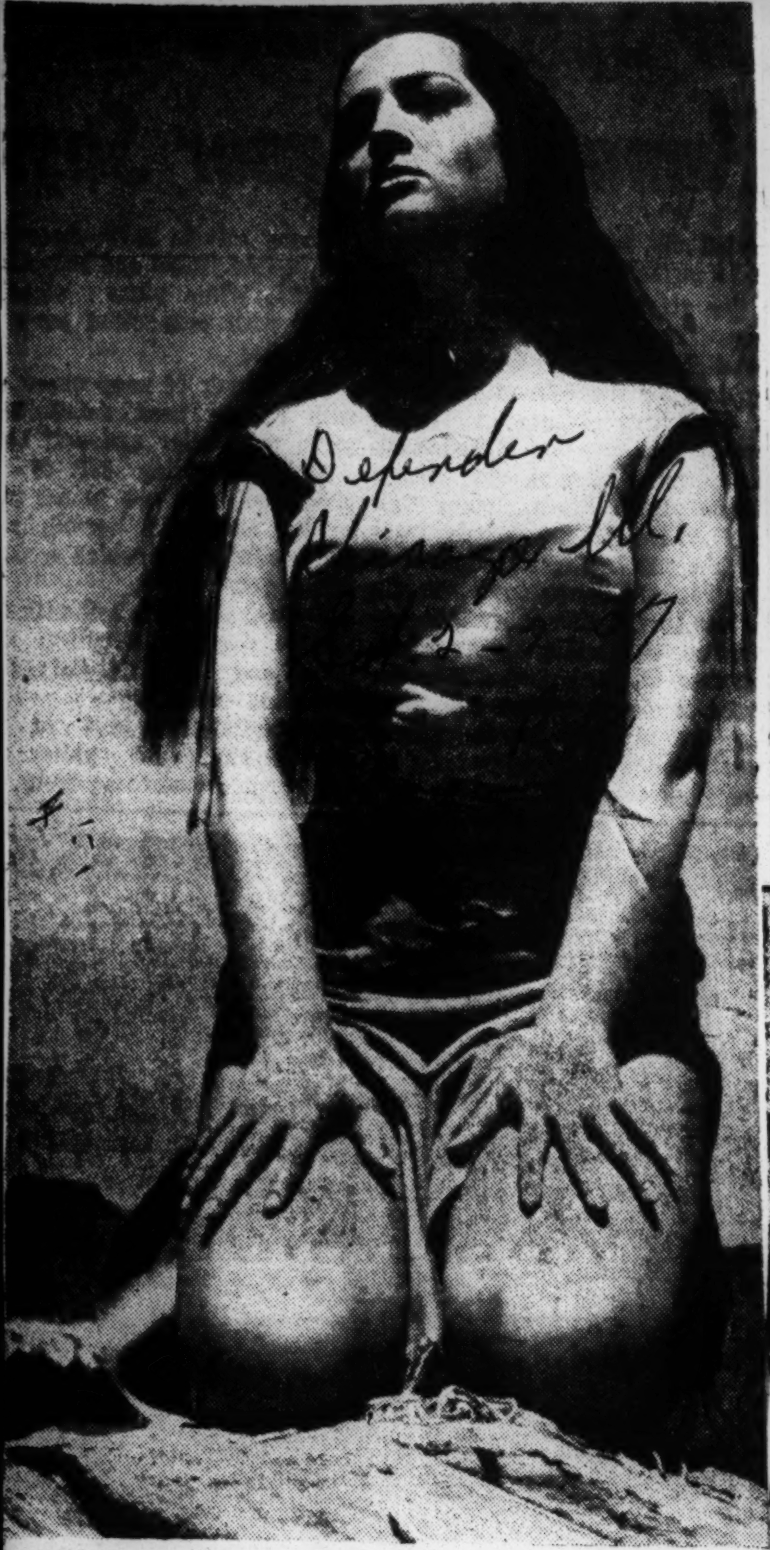
Next step that might create a problem was to find the male lover for the role. Many top stars frown on such roles for same reason producers and directors turn their backs. But this was no problem to Zanuck once he began casting. For the top roles he chose James Mason, Joan Fontaine, Harry Belafonte and a new English star, John Justin. The latter was given the romantic lead opposite Dorothy Dandridge. The role presented nothing new in screen romance to Justin whose several interracial movies abroad had not dimmed his star as an actor. Thus as screen lovers Dorothy Dandridge and John Justin present solid performances. The fact that some of the usual "mush" that goes with screen loving is eliminated has no connection with the interracial theme, Zanuck says. He adds "the picture is unique and different so why not a different approach to romance."

The Dandridge-Justin romance is not the only one in the film "Island In The Sun." There is the romance between Harry Belafonte and Joan Fontaine. Belafonte the Islander and Joan the films visitor from England will be seen in scenes that are eyebrow lifting indeed as you'll see when the film comes your way.

"Island In The Sun" is a fine picture according to those who have witnessed some of the partial screenings. At least it is the first attempt by a Hollywood producer to present interracial romances on the screen. It could mean the end of Hollywood stars being asked to darken their skins to appear what they aren't in a film that offers as its main theme interracial romances and even marriages. Such performances are rarely true to life. Too unreal. That is what Billy Rose had in mind when he fought against bringing in non-Sepians to make a picture of one of his all-Negro cast Broadway shows.

Defender
Chicago Ill
S 2-57
p 14

SARITA MONTIEL shown in this terrific love scene with Rod Steiger makes an interesting and shapely Indian squaw in "Run Of The Arrow," a film Miss Dandridge might have appeared in. Hollywood columnists predicted Dot would get the role played by Sarita when picture was in the casting stage.



Defender
Chicago, Ill.
Sat. 2-2-57

HERE IS CLOSEUP of Sarita Montiel who scored one of those rare triumphs as "corked up" performer in a film where a Sepian might have starred.

Defender
Chicago Ill.
Sat. 2-2-57
P.14

DOT DANDRIDGE'S heart belongs to John Justin in "Island In The Sun" but Harry Belafonte, shown with her here would like to change her mind. This is one of the many roles offered Dorothy that appealed and of course was accepted.

Defender
Chicago, Ill.
Sat. 2-2-57
P.14

49-c-(31)

CLOSEUP OF "DOT" as she appears in "Island In The Sun."

49a(3) 1957

'Edge of the City' is truly American

Afro-American Baltimore, Md.

Sat. 2-9-57

49a(3)

p.7

NEW YORK—The motion picture, "Edge Of The City," was termed a first class portrayal of the colored man's role in a phase of American life by one of the top officers of the Coordinating Council for Negro Performers.

The dockside drama opened at Loew's State theatre on Broadway starring John Cassavetes, Sidney Poitier and Ruby Dee. Poitier's acting drew the praise of one daily newspaper critic who said that his "superb sensitivity and projection offered a challenge few can hope to equal in a long, long time."

* * *

JOHN D. SILVERA, chairman of the actor's group, was high in his praise of producer David Susskind and director Martin Ritt for technical excellence and enlightened production. He further added: "In keeping with the steady rise of the colored race to first-class status, 'Edge Of The City,' is indeed a revolution among Hollywood movies.

"Nowhere have I ever seen as much integration on the screen that shows colored people in their everyday roles as we see them in public. It is hardly news that colored persons have wholesome friendships with whites, have happy family life and might be willing to fight and die for those friends.

"It just happens that this side of life has never caught the fancy of the movie-makers. Colored actors themselves should applaud this type of film because, instead of restricting them to 'typed roles,' it opens up avenues of more employment in that it weaves them throughout the picture in various roles such as cop, truck-driver, postman."

Dot Dandridge film to U.S.

Afro-American

Baltimore, Md.

HOLLYWOOD (ANP) — Assurances have been made to Dorothy Dandridge that the French film version of "Tomango," which she is scheduled to begin next April, cannot be blocked from release in the United States.

Sat. 2-9-57

The actress, who recently completed her role in Darryl F. Zenuck's "Island In The Sun" in London, signed a contract to star in the film based on the Prosper Merimee story of the same title last September, but had recently been notified by Milton Holmes from London that he and Director William Dieterle began preparations for the same picture over two years ago.

49a(3)

p.7

* * *

HOLMES ALSO had asked Miss Dandridge to pull out of the contract with the French company and star in his and Dieterle's version on the basis that legal action would be taken to halt showings of the French picture in the United States and Great Britain.

Now Dorothy's personal manager, Earl Mills, has been informed by Roland Girard, chairman of the board of Les Films du Cyclopes in Paris, that his version of "Tomango" will be made under French law and will, therefore, be protected in showings all over the world.

FLORIDA ACCEPTS BIDS

TALLAHASSEE, Fla. — Bids totaling more than a half million dollars for the construction of a stadium and a dormitory on Florida A. and M. University campus were accepted last week by the state board of control.

Advertiser

Wed. 2-6-57

Montgomery, Ala.

49a(3)

NAT KING COLE'S movie about W. C. Handy will be called *Father of The Blues*. Cole is an accomplished pianist, but Handy's music will have to be dubbed in by another musician while it's shown in the process of creation. Handy's instrument is the trumpet . . . The TV rights to *White Hunter*, were bought by Bernie Schubert, who plans to film the series in color in Kenya. Stewart Granger may play the title role . . . .Pearl Bailey will go to London after her Copa engagement. She'll open at the Cafe de Paris in March.

49a(3)

SIDNEY POITIER

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afro american

2-16-57 P.7

Baltimore, MD.

49a(3)

EARTHA EMOTES—Eartha Kitt and Sidney Poitier are caught in a scene from Eartha's first starring film role, "Accused." Story revolves around educated and politically-minded African whose urge to spread terror for personal gain is tempered by his wife—Miss K., who else?

Afro-Amer
Sat. 3-
Baltimo Md.
P.10

49a(3)

PLAYING PAT-A-CAKE—Eartha Kitt and Patrick Allen snap off an off-hours informal dance to play pat-a-cake at Associated British Studios, where Eartha was filming "Accused." In the interracial flick, La Kitt played the wife of Sidney Poiter. The talented actress-singer-dancer returned to the U.S. on Thursday.

49a(3)

Defender
Chicago, Ill.
Sat. 3-9-57
P.9

African School Head Okays 'Commandments'

Defender P.9

BY HAZEL A. WASHINGTON

Chicago, Ill.

Indicating the significance of Cecil B. DeMille's production of "The Ten Commandments" in furthering unity between peoples and religions of the world, three distinguished visitors are seen above as they were photographed in DeMille's office at Paramount while the producer-director was on a tour fulfilling speaking commitments.

Sat. 3-9-57

From the left, they are: Menasseh Moerane, head of the 10,000 member African Teachers Federation, with headquarters in Durban; His excellency Adbel Majid Mahmoud, member of the Iraq Parliament and former cabinet member, and member of his country's delegation to the United Nations; and H. J. Almond, Mt. Kisco, N. Y. representing Meral Re-armament.

They are shown holding photographic reproductions of Moses and the Pharaoh Ramees II (as portrayed respectively by Charlton Heston and Yul Brynner) the two great antagonists of the DeMille film, which dramatizes the age-old struggle—"Are men to be ruled by law or by the whim of an individual—are men free souls under God or do men belong to the State?" "The Ten Commandments" depicts the life of Moses, who as the fountainhead from which three great religions flow, provides a common bond between Christian, Jew and Moslem in their devotion to the one God who revealed himself to the Prophet.

On the wall of this picture is a framed painting of Mount Sinai, where DeMille filmed scene for his momentous production, painted by artist John Jensen, who accompanied DeMille to the sacred ground.

49a(3) 1957

BAND OF ANGELS

Hollywood To Film Movie On Campus Of Southern University

Advocate p.1

Jan. 26-57

49a(3)

Baton Rouge, La., Jan. 21.—Jester Hairston, the Leroy of Amos 'n Andy, arrived in Baton Rouge this week with the entourage of Hollywood producers, who have brought actors and cameras to the Red Stick City for the filming of Band of Angels.

Hairston, a noted choral conductor and composer, is here to develop a chior which will produce the background music for the popular story, which was written by Robert Penn Warren, a former LSU professsor and author of All The Kings Men.

Rated in movieland among the top musicians for choral background, Hairston is further remembered as the Assistant Director to the Hall Johnson Choir. The names of Hairston, Johnson, Dorsey and Hall (Dr. Fred Hall of Southern) have been linked among the greatest for their interpretation and special affinity for composing and producing music from the hearts of the people, the only means by which many such people could express themselves. These are the men who have preserved this fore-telling expression of an era now almost in oblivion.

However, Jester Hairston moves out of the realm of music, in many instances, and takes on the role of actor. Not only has he played the role of Leroy, the King Fish's brother-in-law, in Amos 'n Andy for several years, but was filmed as the witch doctor in some of Tarzan movies.

Hairston said, "One of my scenes called for me and Tarzan to fall in a pit of lions. Down there with them "ornery" critters is an experience I don't care to have repeated."

49a(3)

Delores Sherman, Local Girl To Appear in Movie

Call p.8

Kansas City, Mo

Jan. 1-25-57

A local girl, Miss Delores Sherman, daughter of Mrs. Artena Shephard, 3200 N. 26th St., has been given a part in a Warner Brothers' movie, "Band of Angels,' to be released soon.

Miss Sherman is a graduate of Sumner high school class of '56, and is now attending Southern university, Baton Rouge, La., where she is enrolled as a freshman.

Call p.8

49a(3)

Jan. 1-25-57

DELORES SHERMAN

The music director of the Warner Studios has chosen the school choir to sing and the picture will be filmed in New Orleans on the Mississippi waterfront, starring Clark Gable and Yvonne DeCarlo.

The plot of the story stems around a white girl on a New Orleans plantation who hates Negroes and later discovers that one of her parents is a Negro.

Dr. S. Hail, head of the music department at Southern university, has given his consent. Miss Sherman states "she has already received her I. D. card from Warner Brothers and will begin dress rehearsal Monday morning."

She will be paid $10 a day, which will enable her to continue her college and musical career.

Baton Rouge Back To Normal As Film Stars Become Just People

Defender - Chicago, Ill. Sat. 2-2-57

p.14

BATON ROUGE, La. — This city of schools and a State capitol building was truly another Hollywood the past few days when Warner Brothers began filming local scenes for its forthcoming picture, "Band Of Angels."

49a(3)

Negro stars Carolle Drake, Tommie Moore, Rhoda Jordan Carmichael and Russel Evans went on location to appear before the director for their initial shooting in the Baton Rouge Area.

Spectators and the locally selected cast, who saw Carolle as she entered the wardrobe room for costume, as the Mulatto girl, Michelle, gave out with appreciative applause and encomiums.

Tommie "full-of-life" Moore took everyone's heart as she moved sprightly toward her dressing quarters. Tommie, steeped with a kind of natural talent, will play the role of Dollie.

Russel Evans, produced mixed emotions among the cast and spectators as he came on the riverbank location, measuring his every step. He will play valet to Hamish Bond (Clark Gable).

Also getting their first taste of camera lights were some 75 Southern University students, who will make up the choral background music, under the direction of Jester Hairston, well known in movie circles as a top notch musician and commedian.

Other than sheer anticipation and hope by a number of Louisiana citizens probably Mrs. Rhoda Johdan Carmichael is the only one who realizes the full meaning of what a role in the picture can do for those selected.

Even though the director announced the first day that Warner Brothers would be needing her services, Mrs. Carmichael has tried to stay in the background and push others. "It would be far more exciting to have one of my boys in the cast as Rau Ru," she said.

Afro-American
Sat. 3-16-57
Baltimore, Md.
P. 10

ON THE LEVEE—Men's chorus of Southern University, augmented by singers from churches and grade schools in Baton Rouge, La., sings spirituals for Warner Bros.' "Band of Angels," during filming of location scenes in the bayou country. The WarnerColor drama of the South during the Civil War era co-stars Clark Gable and Yvonne DeCarlo, and has lovely Carolle Drake in a featured role.

Afro-American
Sat. 3-16-57
Baltimore, Md.

LOCATION SHOT—Caught in a scene of forthcoming "Band of Angels," Russell Evans, Tommie Moore, Carolle Drake and Rhoda Carmichael (left to right), work along the Mississippi River banks. The film of the Civil War period presents Miss Carmichael, drama director at Southern University, and Miss Drake, the beauteous ex-model, in their movie debut. Flick co-stars Clark Gable and Yvonne DeCarlo.

49a(3)

Courier P. 23
Sat. 6-[illegible]-57
Pitts, Pa.

49a(3)

Film Debut—Pretty Carolle Drake makes her film debut playing an important featured role in Warner Bros.' "Band of Angels," romantic drama of the South during the Civil War era, starring Clark Gable and Yvonne DeCarlo and Sidney Poitier.

49a(3) 1957 BAND OF ANGELS

Chicagoan Cast In 'Band Of Angels'

Defender P.9
Chicago, Ill.
Sat. 3-9-57
49a(3)

SIDNEY POTIER who occupies an important role in "Band Of Angels" took time out during "shooting" for an interview by Defender's Hollywood columnist Hazel Washington.

Defender
Chicago, Ill.
Sat 3-9-57
P.9

CLARK GABLE who stars in pix, "Band of Angels" is shown with two youngsters featured in the huge cast.

Defender
Chicago, Ill.
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P.9

49a(3)

CAROLLE DRAKE left, and Chicago's Rhoda Jordan are also prominent figures in the Clark Gable starrer, "Band Of Angels" now being completed in Hollywood.

Chicagoan Gets Role In Gable's 'Band Of Angels'

Defender P.9
Chicago, Ill.
Sat 3-9-57

49a(3)

HOLLYWOOD — When the picture "Band Of Angels" starring Clark Gable hits the nation's screens late this month, two cities. Chicago and Baton Rouge, Ill., will figure prominently in putting it over.

Baton Rouge will be interested because much of the shooting was done in its streets, backwoods section and also on campus of Southern university. And Chicagoans will want to see their own Rhoda Jordan, now an instructor in drama at Southern perform in her first screen production.

There are other Sepians in the film, some in important roles. There is Carolle Drake of Billy Eckstine case fame whom New York and Georgia movie goers will be interested in seeing perform, in a spotlighted part. And of course Sidney Portier of "Blackboard Jungle" fame has an important part in the picture that is being much talked about even before it is completed.

The huge cast of Hollywood stars, flown to Baton Rouge for early shots returned to filmland last week to complete their work in the film. There was plenty action around the studio as we dropped in for a glimpse of the shooting. Everybody was busy and those who weren't stood alerted to possible call to immediate action.

Watching a picture being made is nothing too new to this corner but even so there is always something of interest to observe. And when the particular star is Clark Gable the interest mounts.

Incidentally the two most discussed films of the moment are "Band of Angels" and "Island In The Sun," both interracial The latter film of course features Harry Belafonte and Dorothy Dandridge prominently. It is the first film to be released that carries interracial romance theme. Naturally part of the interest here is the reaction movie goers will have to such a film. It appears to be a big gamble to many critics. However director Zanuck is certain the picture will prove a "natural" at box offices all over the country. He even discounts possibility of its being banned from certain cities in Dixie.

Journal & Guide
Sat, 6-6-57
Norfolk

The King And His Admirers

Star Clark Gable studies the script of "B and of Angels," on location in Baton Rouge, La., as two youngsters who appear as extras in the Warner Bros. film look on with interest.

Gable co-stars with Yvonne De Carol in the WarnerColor drama which also features Sidnev Poitier. (Miss) Tommie Moore. Russ ell Evans and Carolle Drake.

Daily World
Wed. 6-19-57
Atlanta, Ga.
P.3

STAR IN NEW FILM — Sidney Poitier and Carolle Drake play important roles in Warner Bros. "Band of Angels," romantic drama starring Clark Gable, Yvonne De Carlo and Poitier. Raoul Walsh directs the Warner Color epic picture in the Civil War era, Miss Drake is a Native Georgian.

Carolle Drake Makes Film Debut

Daily World Wed. 6-19-57
Atlanta Ga. P.3

BURBANK, Calif. — Modeling has been a natural stepping stone to an acting career for many girls. Carolle Drake is one of the most recent to move from fashion and photographic posting to interpreting dramatic parts. She is a native of Georgia.

Miss Drake makes her motion picture picture debut as the attractive slave working in the home of Clark Gable in Warner Bros.' "Band of Angels," and the role would test the ability and talent of the most experienced player. Yvonne De Carlo, co-starring with Gable, is the slave mistress in the Gable household, and she and Miss Drake share many dramatic scenes in the dynamic romantic drama.

"Band of Angels" is based on Robert Penn Warren's novel of the South at the time of the Civil War. The book was a Literary Guild selection, and was filmed as a WarnerColor production under the guidance of director Raoul Walsh. Warner Bros. considers it one of the studio's most important productions of the year.

BRANDFORD MODEL

Miss Drake began her modeling career with Ed Brandford, who operated the first Negro modeling agency in the United States. He had seen her at the Urban League costume ball in New York, and invited her to work for him. She became one of his leading models and also an instructress in his charm school.

Born in Thomaston, Ga., Carolle had attended Fort Valley State College in Georgia to study home economics. But modeling work was closer to what she had hoped to do. She was one of the first girls of her race to model furs, working as a show room model for the Sam Portney fur salon in New York. She concentrated chiefly on fashion, rather than photographic, modeling and has avoided posing for cheesecake pictures.

PHOTO IN NEWSPAPER

Director Walsh was looking for a girl to portray Michele in "Band of Angels" when he saw Carolle's photograph in a newspaper. He sent for her and arranged for her to study in Warner Bros. studio dramatic school. After four weeks of training, she was given a test for the difficult role and passed it with high praise from Walsh.

"This is a beautiful role," said Carolle, "and I am grateful for the opportunity of playing it. It carries a great message and is very timely. I am lucky to be able to begin my acting career with such a strong part.

"Mr. Gable is a warm, gracious person — as handsome as he's always been said to be — and he has helped me where he could in playing scenes together. Miss De Carlo and Mr. Walsh have also been most friendly in ways that any new actress appreciates."

Carolle, who is 5 feet 9, plans to continue her acting career now that "Band of Angels" is completed, but will not, of course, abandon her high-paying modeling work until she is firmly established in films or on the stage.

James Edwards In Greatest Role Since 'Brave' Hits As Army Lieut.

Defender Sat. 2-9-57 P.5

Chicago, Ill

HOLLYWOOD — James Edwards, distinguished actor who has an important feature role in Universal-International's forthcoming Technicolor CinemaScope Production BATTLE HYMN, starring ~~Rock Hudson, is a strong~~ believer in the motto that necessity is the mother of invention.

49a(3)

Although Edwards received national recognition as a result of his leading part in the controversial film drama "HOME OF THE BRAVE," he found that film roles for him were few and far between. Since good parts for Negro leading men were not being written by Hollywood scenarists, he set out to correct this situation in the simplest way: by writing scripts for himself.

Success came to Jimmy Edwards as a writer as quickly as it had come to him as an actor and director and it was as a writer that Universal-International Studios rceently placed him under long term contract. His first original screen play was THE BOY FROM KOREA and other films included SILENT THUNDER and DEVIL'S HARVEST. He has also written HAPPY WATER, a stage play and several television plays.

While studying for his master's degree in English at Northwestern university, he took a course in drama and soon was appearing in the important campus theatricals. An audition in New York, by Elia Kazan, Kermit Bloomgarden and Josh Logan got him a role in DEEP ARE THE ROOTS.

Alternating his activities between the Hollywood studios and the New York stage, the man who plays the role of Lt. Maples in BATTLE HYMN, has also directed several successful stage ventures in California.

Always anxious to be at the new frontier of any dramatic endeavor James Edwards was especially intrigued by his BATTLE HYMN character which is that of an Air Forces Officer, who is a close friend of Col. Dean Hess, the famed fighter pilot, who helped care for Korean War orphans during the 1950 campaign.

James Edwards Featured In Battle Hymn Role

Informer Houston, Tex.

Sat. 2-9-57

James Edward, distinguished actor, who has an important feature role in Universal-International's forthcoming Technicolor CinemaScope Production ~~BATTLE HYMN, starring~~ Rock Hudson, is a ~~strong believer in the~~ motto that necessity is the mother of invention. Although Edwards received national recognition as a result of his leading part in the controversial film drama HOME OF THE BRAVE, he found that film roles for him were few and far between. Since good parts for Negro leading men were not being written by Hollywood scenarists, he set out to correct this situation in the simplest way; by writing scripts for himself.

49a(3)

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It is as an actor, though, that James Edwards is best known to the public. The first born in a family of nine children, he attended Knoxville University in Tennessee with the idea of becoming a school teacher. While studying for his Master's degree in English at Northwestern University, he took a course in drama and soon was appearing in the important campus theatricals. An audition in New York, by Elie Kazan, Kermit Bloomgarden and Josh Logan for a role in DEEP ARE THE ROOTS, resulted in his becoming one of the first members of the now famous Actors Studio.

Alternating his activities between the Hollywood studios and the New York stage, the man who plays the role of Lt. Maples in BATTLE HYMN, has also directed several successful stage ventures in California.

Always anxious to be at the new frontier of any dramatic endeavor James Edwards was especially intrigued by his BATTLE HYMN character which is that of an Air Forces Officer, who is a close friend of Col. Dean Hess, the famed fighter pilot, who helped care for Korean War orphans during the 1950 campaign. It has been said of the Lt. Maples part that it is, perhaps, the first role in a major Hollywood motion picture that does not deal with racial questions in which a Negro is thoroughly integrated into the action of the film.

49a (3)

JAMES EDWARD

Journal & Guide P.16
Sat. 5-4-57
Norfolk, Va.

49a (3)

Picture Producer Wins Honor

The scroll awarded to David Susskind, producer of the film, "Edge Of The City", for his contribution toward the advancement of Negro artists by the Coordinating Council of Negro Performers is examined by this interested group at a cocktail party at Mrs. Joe Louis' swank Long Island home.

They are, left to right, singer Dolores Martin, actor Sidney Poitier, who starred in the film and was the recipient of an award by the Virgin Islands Public Affairs Council for his brilliant performance; Associate Producer Jimmy DiGangi, who accepted the award for Mr. Susskind, Mrs. John Silvera and Mrs. Hazel Sharper, Harlem socialites.

49a(3) 1957 EDGE OF THE CITY

Don't Look Now, But Dixie Won't Like Picture 'Edge Of The City'

Defender Sat. 1-26-57 Chicago, Ill. P. 15

49a(3)

NEW YORK — Dixie film censors who red line any film that depicts racial integration are sure to give "Edge Of The City," which stars Sidney Poitier, the "it can't be shown here" treatment.

Described as the frankest and most powerful argument for integration ever seen on the screens, the former TV play ("A Man Is Ten Feet Tall") is built around the everyday friendship of Poitier and white John Cassavetes who first meet on the docks of New York.

But what will be the sore spot with southern censors is the climax of the 90 minute thriller when Sidney dies after defending his buddy against a prejudiced white foreman and Cassavetes visits the widow.

Ruby Dee being comforted by Cassavetes, who has his arms around her, is sure to be one of the reasons for keeping it off the screen in the southern states.

Devoid of any social messages, the picture was produced by David Susskind and will be distributed nationally by MGM. It was a bold stroke for the independent producer to violate past Hollywood traditions of keeping hands off where intergation on the screens is concerned.

Film experts will also watch closely this "drastic" picture because they realize that Susskind's film is 20 years ahead of its time in showing Negroes and whites fraternizing in homes, on the job and in public places.

By BOSLEY CROWTHER

New York

Wed. 1-30-57

THERE may be a half-dozen moments in the ambitious little film "Edge of the City," which made it to Broadway and Loew's State yesetrday, when you feel that the author and the director (not to mention the actors) are coming close to some sort of fair articulation of the complexities of racial brotherhood.

One is when John Cassavetes, as a hobo just come to town and going to work as a hustler of freight in a West Side terminal, sits down at lunch hour with Sidney Poitier, as a Negro experienced at the work, and goes through a terse and guarded routine of getting acquainted with him.

The attitudes of the young fellows—the white man with terrors in his mind and the Negro with cordial disposition to be as generous with his friendship as with food—are swiftly and trenchantly established in this little scene and the pattern of deep devotion in their subsequent comradeship is prepared.

Other moments of articulation come as the two young men reach various points of decision in the running together of their lives—as, for instance, the point where the white man opts to work with his Negro friend rather than with a surly white boss (Jack Warden) who has got him his ob. Or the point where the Negro, plainly cautoius, finally takes his friend to his home and lets him meet his wife and his youngster. There are glints of sensitive feelings in these scenes.

And then the ultimate moment of flashing articulation comes when the white man has to face the accusation of the wife of his murdered friend, she knowing her husband has been killed defending the white man in his job. There is, in this moment of candor, such a look in the eyes of Ruby Dee, who plays the wife, as reveals the basic challenge that goes with the ideal of brotherhood.

In these few and fleeting moments, "Edge of the City" is a sharp and searching film.

•

But for the most part Robert Alan Aurthur, who wrote the script from his own television play, put on the air originally as "A Man Is Ten Feet Tall," and Martin Ritt, who directed, have let their drama fall too patly into the pattern and the lingo of an imitative television show—a television show imitating the film "On the Waterfront."

All the elements are here—the tongue-tied hero, burdened with psychological complexes; the bullying boss, the fighting priest (here he's the Negro) and even a shy, courageous girl. (The nast is played very sweetly and modestly by Kathleen Maguire.) Mr. Ritt has had the whole thing filmed concisely in black-and-white documentary style. There is also a knock-down, drag-out battle between the hero and the bully at the end.

All of which, including the acting, is all right and even vivid in the way of getting a well-intended drama of working-class complications on the screen. But the corners are turned so patly and it all fits so neatly into a form that it gives the impression of being patterned after a memorable model. We believe it is. And if you have seen that model ("On the Waterfront"), you'll likely find this film has a warmed-over quality about it, for all the vigor of the acting in the top roles.

The Cast

EDGE OF THE CITY, screen play by Roocrt Alan Aurthur, based on his television play "A Man Is Ten Feet Tall"; directed by Martin Ritt; produced by David Susskind for presentation by Metro-Goldwyn-Mayer. At Loew's State.

Axel North	John Cassavetes
Tommy Tyler	Sidney Poitier
Charles Malik	Jack Warden
Ellen Wilson	Kathleen Maguire
Lucy Tyler	Ruby Dee
Mr. Nordmann	Robert Simon
Mrs. Nordmann	Ruth White
Davis	William A. Lee
Brother	Val Avery
Detective	John Kellogg
Wallace	David Clarke
Lucy's Mother	Estelle Hemsley
Old Stevedore	Charles Jordan
Night Boss	Ralph Bell

In Controversial Film

Journal + Guide Norfolk, Va. Sat. 1-26-57 P.1

Lovely Ruby Dee has a starring role in the controversial film "Edge Of The City" which is certain to receive "thumbs down" treatment in some southern cities.

49a(3)

The film depicts the friendship of white and colored dock workers and stars Sidney Poitier in the movie adaptation of the TV drama "A Man Is Ten Feet Tall." (See Story On Entertainment Page)

Screen: On Brotherhood

Times New York
Wed. 1-30-57.
P. 32-C

John Cassavetes, left, and Sidney Poitier in a scene from "Edge of the City" now being shown at the Loew's State.

Poitier Film May Be Censored In The South

Weekly
New Orleans, La.
Sat 2-2-57

NEW YORK (ANP) — Dixie film censors who red line any film that depicts racial integration are sure to give "Edge of the City", which stars Sidney Poitier, the "it can't be shown here" treatment. This is the opinion of audiences who've seen it here at preview showings.

Described as the frankest and most powerful argument for racial integration ever seen on the screen, the former TV play ("A Man Is Ten Feet Tall") is built around the everyday friendship of Poitier and white John Cassavetes, who first meet on the docks of New York where they work and the scene of most of the film's action.

But what will be the sore spot with southern censors is the climax of the 90 minute thriller when Sidney dies after defending his buddy against a prejudiced white foreman and Cassavetes visits his wife.

The sight of tearful Ruby Dee being comforted by Cassavetes, who has his arms around her, is sure to be one of the reasons for keeping it off the screen in the 17 southern states.

Devoid of any social messages, the picture was produced by David Susskind and will be distributed nationally by MGM. It was a bold stroke for the independent producer to violate past Hollywood traditions of keeping hands off where integration on the screen is concerned.

Sidney Poitier Runs Amuck For New Socko Film

Defender Sat. 2-9-57
Chicago, Ill. P. 9

Sidney Poitier, the foremost dramatic actor, is an interesting guy. The star in Metro's "Edge of the City" and "Blackboard Jungle" was the Bahamanian version of a Dead End Kid. His share-cropping family gave up on him, shipped him to a brother in Florida, who found him unmanageable, bought him a bus ticket to New York and bade him both goodbye and riddance.

Poitier worked as a dishwasher here and was fired for breaking too many. It was while working along the docks that he read an ad soliciting actors for the American Negro Theatre. He had only a year and a half of schooling, but someone saw through his stumbling lines the makings of the great actor he was to become. He studied grammar, disposed of his Nassau accent by keeping his radio on hours at a time and repeating what it said to him.

His first bit was in "Lysistrata," off Broadway, but the part paid so little he had to push a handtruck in the garment district by day to make ends meet. His first break was as an understudy in "Anna Lucasta."

The movies were becoming interested in him, but Poitier was skeptical. He sought security by means of putting his money into a barbecued spare ribs joint, and held on to this and one like it as recently as last year.

He now commands $35,000 per picture and did four in 1956, as well as many TV shows. The one time delinquent has a driving interest in life: the curbing of juvenile delinquency.

Actors Group Hails New Film "Edge Of The City"

Journal & Guide P. 16
Sat. 2-9-57

NEW YORK — The motion picture, "Edge Of The City", was termed a first class portrayal of the Negroes' role in a phase of American life by one of the top officers of the Coordinating Council for Negro Performers.

Norfolk, Va.

The dockside drama opened at Lowe's State Theatre on Broadway starring John Cassavetes, Sidney Poitier and Ruby Dee. Poitier's acting drew the praise of one daily newspaper critic who said that his "superb sensitivity and projection" offered a challenge few can hope to equal in a long, long time."

* * *

JOHN D. Silvera, chairman of the actor's group, was high in his praise of producer David Susskind and director Martin Ritt for technical excellence and enlightened production. He further added: "In keeping with the steady rise of the Negro to first-class status, "Edge Of The City", is indeed a revolution among Hollywood movies.

"Nowhere have I ever seen as much integration on the screen that shows Negroes in their everyday roles as we see them in public. It is hardly news that Negroes have wholesome friendships with whites, have happy family life and might be willing to fight and die for those friends."

"It just happens that this side of Negro life has never caught the fancy of the moviemakers. Negro actors themselves should applaud this type of film because, instead of restricting them to 'typed roles', it opens up avenues of more employment in that it weaves them throughout the picture in various roles such as cop, truck driver, postman, etc."

IT TELLS TRUTH

Journal & Guide

Dixie Shuns 'Too Hot' Pic

Sat. 3-16-57 P. 15
Norfolk, Va.

NEW YORK—Although the integrated film, "Edge of the City" which features Sidney Poitier, is racking up box-office records on Broadway, southern theatre owners have turned thumbs down on booking it in their houses, claiming it's too hot to handle.

This was the report given to the press last week by members of MGM's sales staff who say that they experienced headaches trying to sell it below the Mason Dixon line. However, they added, there's a definite possibility that it will be bought for exhibition in theatres that cater to a Negro clientele in some southern states.

• • •

THE DOCKSIDE drama which independent producer David Susskind filmed here on the waterfront last spring is a daring experiment in pictures in that Poitier befriends a white companion and mingles with him on the job and in their social life.

It has won praise from many community leaders as the bold stroke toward helping to foster integration on the screen which Hollywood moguls have heretofore skirted.

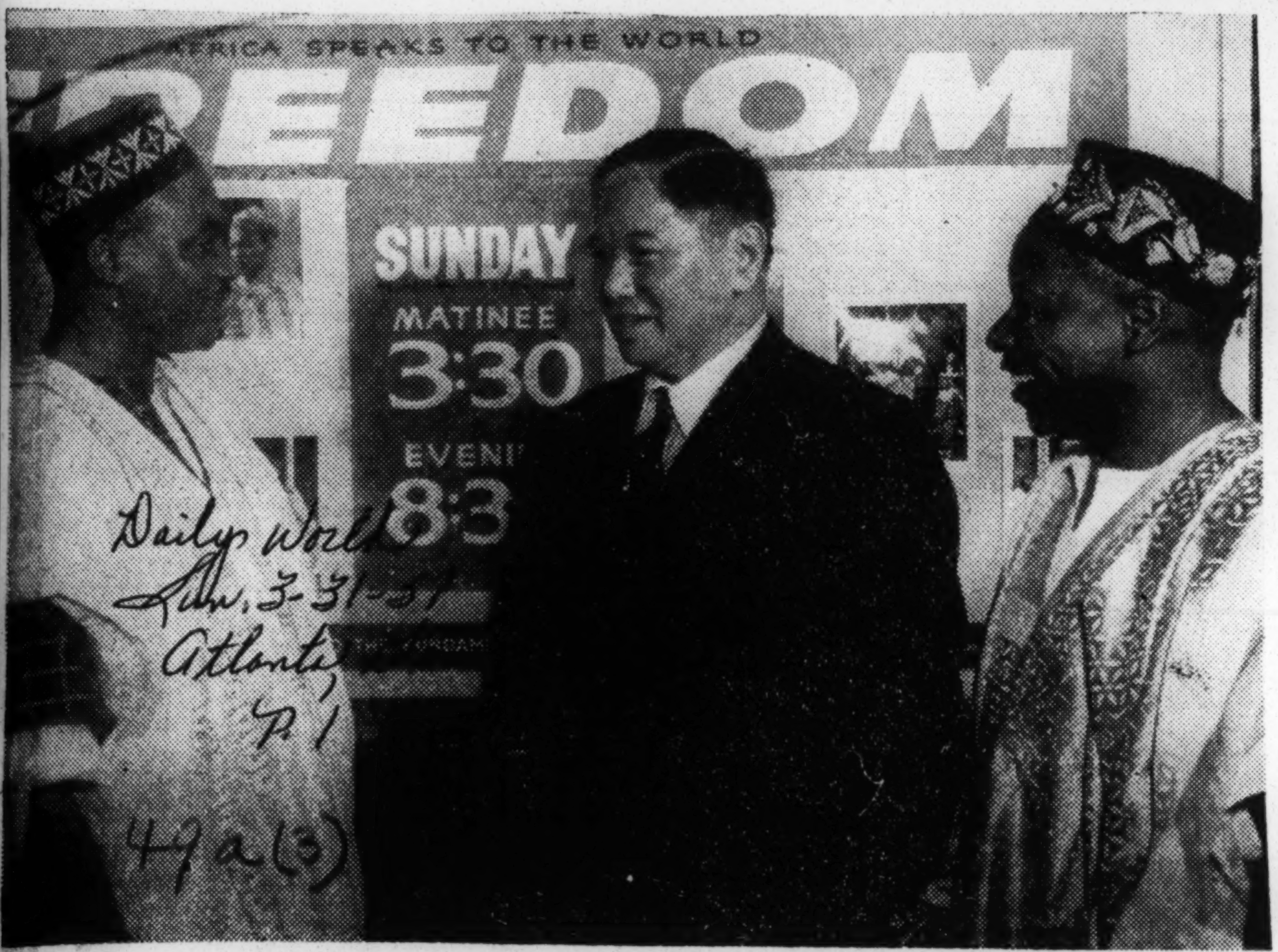
* * *

IN THEIR approach also at selling the film to moviegoers MGM and Susskind have differed greatly. While the former has kept hands off the integration issue, prefering to play up the dramatic action it contains, Susskind has been all for talking about the integration issue in advance stories and ads in the daily newspapers.

"Why try to hide the truth?" he asks. "We're selling the film on this fact which is the great issue of our modern times and we feel that 'Edge of the City' is a picture that shows the role of many Negroes, at work and at play, as they really live."

49a(3) 1957

FREEDOM



Daily World
Sun. 3-31-57
Atlanta,
P. 1

49a(3)

THE ACTING CHAIRMAN of the Philippines delegation to the United Nations, H. E. Mr. Manuel A. Alzate, Ambassador to Pakistan, flew to Washington to attend the premiere of the all-African color film "Freedom" at the National Theater. With the Ambassador are the co-authors of the film, Mr. John Amata (left), formerly president of Nigeria's university students, and Mr. Manasseh Moerane, Vice-President South African Teachers' Association. Mr. Moerane, speaking after "Freedom" said, "I am convinced America armed with the ideology of Moral Re-Armament, which is the ideology of freedom, can give the leadership that will unite the world. America armed with the ideology of freedom can insure that true freedom shall never perish from the earth."

All-African Film 'Freedom' Gets Widespread Response

Daily World Atlanta, Ga.
Thurs, 4-4-57 49a(3)

WASHINGTON — The all-African film "Freedom" has received widespread response in the nation's capital since its premiere at the National Theatre recently.

On Thursday, April 4th a private showing for Members of Congress was held in the Library of Congress initiated by Senate and House leaders who attended the Washington premier.

In the overflow audience at the Washington premier ware: the Chairman of the Senate Foreign Relation Committee, Senator Theodore Green, the Chairman of the House Appropriations Committee, Representative Clarence Cannon; Senators Francis Case and Alexander Smith of New Jersey; Representatives John M. Vorys, Gordon L. McDonough; Ben F. Jensen, Clyde Doyle, D. S. Saund and John A. Blatnik and Supreme Court Justice Stanley F. Reed.

The ambassador of Burma, Ethiopia, the Philippines and Free China were among the diplomatic representatives from 26 countries who came.

The President of Morgan State College and faculty members and students from Harvard, Virginia Union and Lincoln Universities were among the cross-section of Negro leadership present.

The play, "Freedom", forerunner of the film, had its American premiere in Detroit last October. 28,000 Detroiters crowded the Ford Auditorium and other theatres to see it then.

Photographed on location in Nigeria, "Freedom" is the first full-length color film made in Africa by Africans. The Bantu national anthem as sung by the combined Negro choirs of Detroit is heard in the film's finale.

Dr. G. Lake Imes of Baltimore, former Secretary of Tuskegee Institute and aide to the late Booker T. Washington, said, "Freedom was a marvelous experience, in its exhilirating color and its mounting suspense to the final impact of its message.

Wendell Parris, assistant Director of Athletics for Washington public schools, declared, "MRA is bringing a new dimension of racial unity by presenting the African in a truly dignified and a world-inspiring role."

Dr. S. Douglas Cornell, Executive Officer of the National Academy of Sciences, introduced the film. "I am grateful for the weapons strength America has been able to produce, but in that direction alone there is no answer," he declared. "As Admiral Radford said, 'Military development can do no more than buy time until someone else brings the answer.'

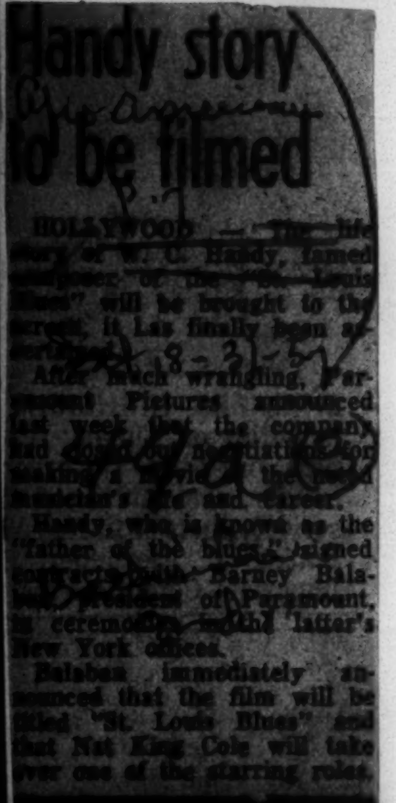
Dr. Cornell continued, "The answer is that freedom needs an ideology. It needs an ideology superior to Communism, superior to materialism.

Thurs. 4-4-57

At the close of the film a group of 13 Africans representing every part of the continent lined the stage amid a prolonged ovation. They included co-authors of the film, Manasseh Moerane, Vice-President of the South African Teachers Association, and John Amata, formerly President of Nigeria's university students. Standing with Mr. Moerane were a white South African an Algerian newspaper editor and a French settler from Morocco.

"The real battle for Africa today is ideology," Mr. Moerane told the audience. "We need an ideology big enough to unite men above race, color and class", he continued. "Moral Re-Armament is that ideology."

"The leadership of all Africa is responding to its challenge. America armed with this ideology, the ideology of freedom, can give the leadership that will unite the world, and insure that true freedom shall never perish from the earth," Mr. Moerane concluded.



Handy story to be filmed

Afro American

HOLLYWOOD — The life story of W. C. Handy, famed composer of the "St. Louis Blues" will be brought to the screen, it has finally been ascertained.

8-31-57

After much wrangling, Paramount Pictures announced last week that the company had closed out negotiations for making a movie of the noted musician's life and career.

Handy, who is known as the "father of the blues," signed contracts with Barney Balaban, president of Paramount, in ceremonies in the latter's New York offices.

Balaban immediately announced that the film will be titled "St. Louis Blues" and that Nat King Cole will take over one of the starring roles.

W. C. HANDY

Jamaicans resent 'Island' as lie

Afro-American 9-28

Natives of the West Indies re[illegible] the movie 'Island in the [illegible] a big lie, if communi[illegible] reaching the AFRO this [illegible] are an indication of their [illegible] to the Harry Bela[illegible] [illegible] Bennett - Dorothy [illegible] starrer.

[illegible], for example, is a [illegible] forwarded from England [illegible] the past several days:

"Dear Sir:

"I am a Jamaican now living in London [illegible] very [illegible] to read [illegible] in the London Sunday Observer written by Sir Hugh Foot, the Governor of Jamaica, a copy of which I enclose herewith.

"I am sending this to you because I sincerely hope that you will print it as Sir Hugh Foot is a wonderful man.

Yours faithfully,
PHINEAS McANDREWS."

Date 9-28-57

THE FOOT reaction, reprinted from the London Observer, reads thusly:

"Sir,—In her [illegible] last Sunday on the film 'Island in the Sun,' Miss Lejeune said that it takes 'tremendous care never to give offence.' The film was certainly offensive to me — and I believe it was offensive to the many West Indians in the cinema when I saw it last week.

"West Indians are good-humoured people, and I think that when the film is shown in the West Indies it will be greeted with derision, rather than with the disgust it deserves.

"The film throughout suggests that the colour problem [illegible] West Indian life and that West Indians — politicians, [illegible] and public — are obsessed with that issue.

"In any country where there are people of different colours the colour question is important, but the striking fact [illegible] the West Indies is not that [illegible] are obsessed [illegible] the most striking [illegible] is that they are not. [illegible] West Indians tackle their [illegible] and exciting tasks with people of many racial origins and of mixed origin making their contributions in a spirit of overriding patriotism. Most of the time we who live and work there don't even stop to remember what a West Indian's colour is — let alone get into the sort of morbid mess the film portrayed.

"West Indians have brought the colour problem out into the light, and are not either mesmerised or frightened by it. They proudly claim that the problem of relationships between people of different races is better dealt with in the British West Indies than anywhere else in the world.

"When the Queen visited the new University College of the West Indies, she said: 'Drawn from all the territories of the British Caribbean you learn here to live and work together in mutual respect; you learn to judge your fellows—and your teachers—by their merits rather than by their origins; and you learn that the horizons of teachers—by their merits rather than by their origins; and you learn that the horizons of the mind are not limited by any man-made barriers and frontiers.'

"How well those words interpreted the West Indian attitude, and how deplorable that this film, which gave such a lovely picture of West Indian scenery and was acted by such an array of good-looking performers, should do so much harm by giving to the world a distorted picture of West Indian life.

S.W.3. HUGH FOOT."

'Island In Sun' Is Picketed By Atlantans

Post Herald

ATLANTA, Oct. 21 (AP)—About 500 persons last night picketed a drive-in theater showing "Island In The Sun," a picture based on Alec Waugh's best-selling novel of life on a Caribbean island.

49a(3)

The demonstration took place at the Twin Starlight Drive-In Theater. The management said it was a first-run showing of the film in the city.

Picketing was orderly for the most part. Ten police cars were on hand.

Police reported two incidents. On one occasion a man broke a sign over the hood of a car that was entering the theater. A little later several persons stood in front of a car in an effort to prevent entry. A motorcycle Patrolman dispersed the group.

Police estimated that at the height of the demonstration about 500 persons, mostly middle-aged, were walking the picket line. The number dwindled to about 100 toward the end of the second showing. About 50 [illegible] made signs were carried [illegible] pickets.

Movie Men Fight Ban On Race Pix

P. 23

Courier

JACKSONVILLE, Fla. — The Motion Picture Asociation of America is meeting here to fight off what is believed to be a series of censorship moves covering the [illegible] South.

Pittsburgh Pa.

Ku Klux Klan units, White Citizens Councils and other segregationists, film industry sources revealed, are putting the pressure on for new local laws to bar any pictures in which white and Negroes are seen together.

49a(3)

THE CENSORSHIP ACTION ties in with Darryl Zanuck's "Island in the Sun," in which Harry Belafonte is romantically involved with white Joan Fontaine.

A measure establishing an official prior-censorship panel has been introduced in the Jacksonville City Council. Though the bill is not specific it is interpreted as a weapon to ban "Island in the Sun"-type pictures.

9-28-57

Indications are strong that once the picture censorship movement gets a start, such as in Jacksonville, it will spread throughout the South.

Belafonte Silenced by Studio!

Courier 49a(3)

Told to 'Keep Quiet' About Interracial Romance Depicted in Movie

Pittsburgh Pa.

NEW YORK—Harry Belafonte has admitted that 20th Century Fox officials have told him "to keep quiet" about the interracial romance depicted between Joan Fontaine and him in the film "~~Island in the Sun~~."

Belafonte, who recently married a white dancer, ~~said in an article~~ in the new issue of Look magazine that he was hurt, but not surprised, when the studio requested him not to refer to Miss Fontaine in any public statements he makes about the film—however discreet these statements might be.

Sat. 6.15-57 P.3

"Here I am one of the stars of the picture," he declared in the article, "trying to do a little publicity job the way all stars are expected to do. And they tell me to keep quiet."

Discussing the recently released picture, which deals with interracial alliances in the West Indies, Belafonte minimized the hubbub the romantic angle may raise.

He pointed out that "the tacit romance between Joan Fontaine and myself winds up with nothing," although "the audience may get the feeling we're drawn to one another because at one point I even touch her elbow."

There is a scene in the picture, Belafonte said in Look, where Miss Fontaine and he are shown drinking from the same coconut.

"But the day we filmed that, I caught a cold. I guess that's what happens in these interracial situations."

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30 YEARS OF PROGRESS:

Afro American P.7

Dixie Fights 'Island' Film As It Did 'Chillun'

Sat. 6-15-57 Baltimore, Md.

By SAM LACY

The wave of controversy that has engulfed the "Island In the Sun" movie, serves to raise the question of how much progress, if any, this country has made in 30 years.

Indications are that the entertainment industry is wont to let the South dictate the policy on interracial productions, just as it was doing in the summer of 1924, when Eugene O'Neill attempted to produce a play slightly reminiscent of "Island In the Sun."

49a(3)

In the 20th Century-Fox film, Harry Belafonte carries on a romance with Joan Fontaine, and Dorothy Dandridge shares some intimate scenes with white John Justin. The world premiere of the picture took place Wednesday, at New Yorks Roxy Theatre.

But long before it opened, "Island In the Sun" started to run the gamut of hatred and fear, and was threatened with dismantlement by the very company which made it.

* * *

O'NEILL'S 1924 play, "All God's Chillun Got Wings," met with the same kind of opposition and resentment.

Starring Paul Robeson and a white girl, Mary Blair, the O'Neill opus called for Robeson and Miss Blair to fall in love and marry. Three months before it was to open in New York, the nature of the story was told to the country by the American Mercury magazine.

eams were heard everywhere and the excitemnt was d by inflammatory articles appearing in the New spapers. Scare headlines appeared in several papers. One the many themes worked over in the press was that "Chil" was a "direct bid for riots and disorders."

* * *

LIKE THE O'Neill play of 30 years ago, "Island" has been criticized, condemned and faced with boycott drives in most of Dixie and in some areas in the North.

Although there is no kissing between Belafonte and Miss Fontaine, nor between Miss Dandridge and Justin, little is left to the imagination as to how the principals feel about each other in their respective situations. ....

In the film, Belafonte, as a powerful West Indian labor leader, rejects the advances of Miss Fontaine. And Justin prevails upon Miss Dandridge to run off with him. All of which appears to be too much for the South.

* * *

THE SALES department at 20th Century-Fox is reportedly unhappy over the prospect of losing the Dixie market on one of the studio's major attractions. And despite the fact that the South represents only 20 percent of the entire domestic market, the sales heads have worked diligently to have the company edit the picture.

49a(3) 1957

ISLAND IN THE SUN

Nation Awaits Film 'Island In Sun'

Harry Belafonte And Dandridge Film Is Reason

Defender P.8
Chicago, Ill.
Sat. 5-4-57

49a

BATON ROUGE, La. — "Island In The Sun" the picture Darryl F. Zanuck dared to make with its interracial romance is all set for world premiere that will be interest to theatre owners in most part of the nation. The solid south, however, will hardly be interested.

Indications that booking troubles are brewing in certain sections of the south came last week when a radio disc jockey was informed no mention of the picture as a classy production, or otherwise should be made over the airwaves.

This is hardly surprising. Certainly a film with cast that stars Dorothy Dandridge, Jean Fontaine, Harry Belafonte, John Mason and others and that carries a romantic slant such as "Island In The Sun" does ...... hardly be expected to receive a hearty welcome south of the Mason and Dixon Line. This, of course, is not a first time ring in the ears of either of Zanuck or the studio. When Zanuck announced plans to make such a picture he was warned of a possible Dixie boycott. The warning made no difference or at least brought about no change in casting plans. Belafonte was contacted and signed for the role; Dandridge accepted and so did Mason, Joan Fontaine and the English star, John Justen who falls in love with Dorothy.

News of the alleged banning of news about the film came when Clark Gable was in Louisiana making "Band Of Angels." A radio d.j. was discussing "Band Of Angels" and its somewhat interracial cast and mentioned another such film having just been completed. The "other film" was "Island In The Sun."

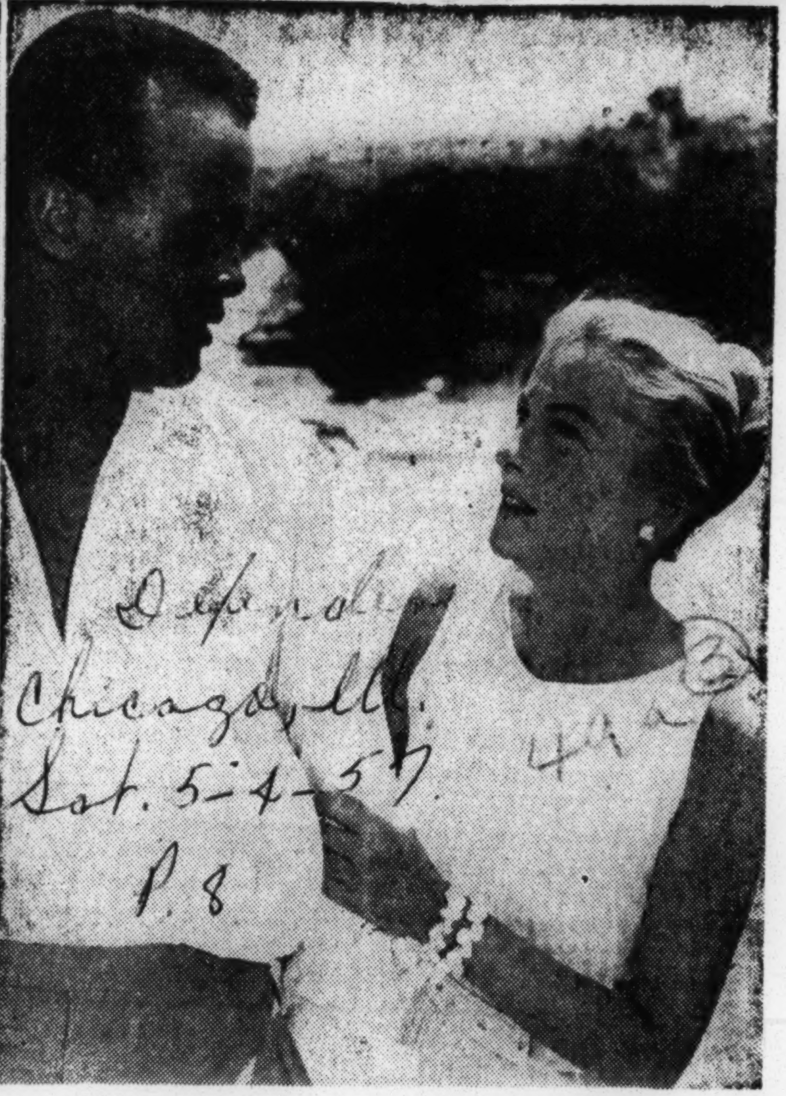
While "Band Of Angels" offers no interracial romance its cast is mixed. The Sepians mostly supply the "mob" scenes of course. However there are several well known Sepians in the cast including Sidney Poitier, Carole Drake and Rhoda Jordan of Chicago, currently instructing drama at Southern university here.

Sidey Poitier is accustomed to seeing pictures he stars in mixed by southern theatre censors. His current starrer, "Edge of the City" has been passed up by houses in several Dixie cities. And even "Blackboard Jungle" his first big one met with the usual ban when it was offered for screening.

However, neither of the latter pictures faced the over all barriers that can well be expected for "Island In The Sun."

Defender
Chicago Ill.
Sat. 5-4-57
P.8

DOROTHY DANDRIDGE AND JOHN JUSTIN


Defender
Chicago, Ill.
Sat. 5-4-57
P.8

49a 3

JOAN FONTAINE AND HARRY BELAFONTE

'ISLAND IN THE SUN' REACHES THE LOCAL SCREEN

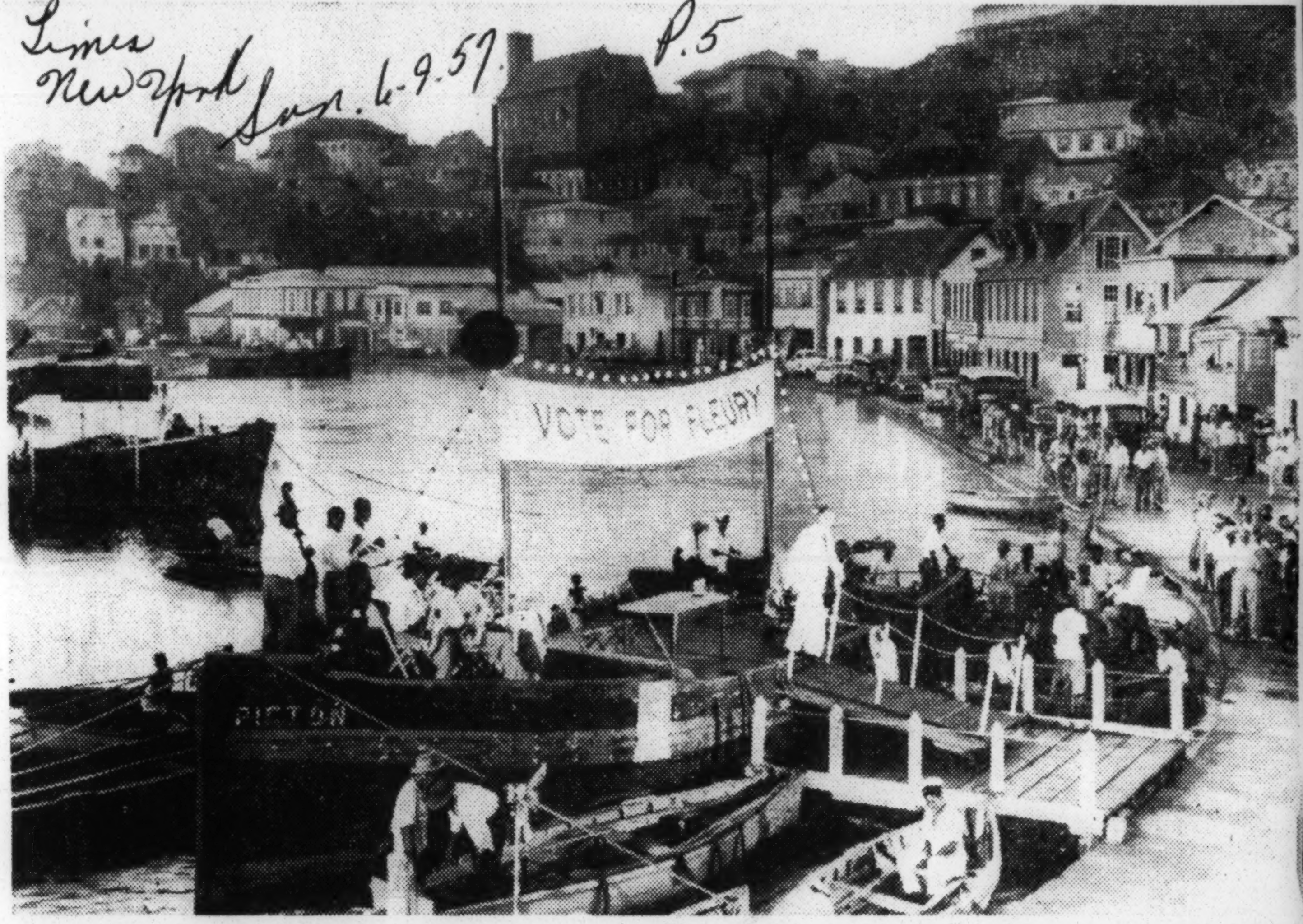
James Mason as Fleury, a rich, moody planter.

Joan Fontaine as Mavis, a restless socialite.

Michael Rennie as Carson, retired Army man.

Patricia Owens as Sylvia, wife of Fleury.

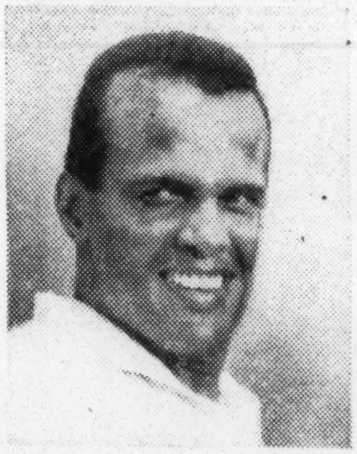
Times New York Sun. 6-9.57. P.5



Preparations begin for a political rally of tragic consequences in Darryl F. Zanuck's independently-made drama based on Alec Waugh's novel, filmed in the British West Indies and in London. Due Wednesday night at the Roxy.

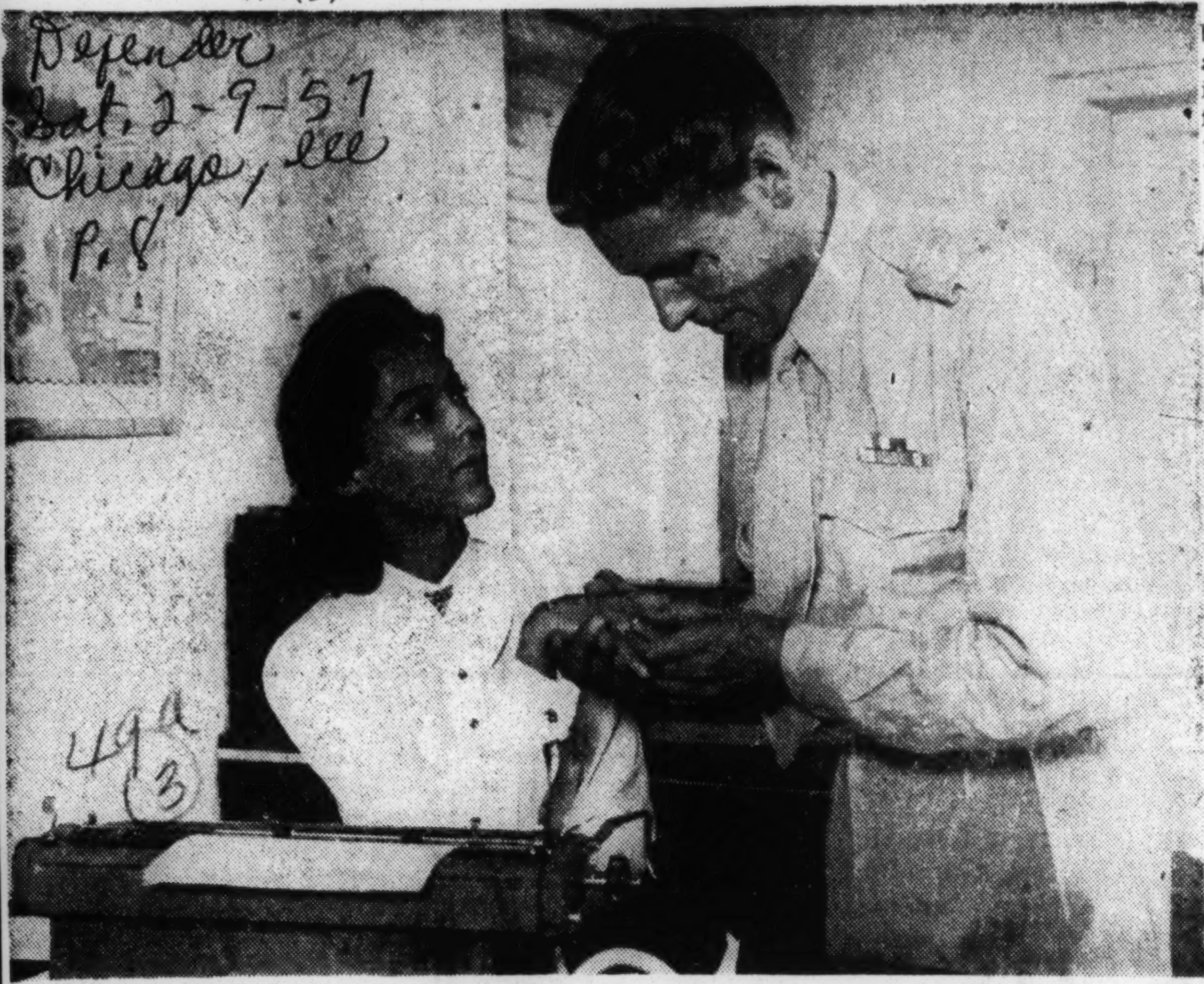
Stephen Boyd as Euan, son of the Governor.

Joan Collins as Jocelyn, the fiancèe of Euan.



Harry Belafonte as Boyeur, labor agitator.

Dorothy Dandridge as Margo, a sultry typist.



Defender
Sat, 2-9-57
Chicago, Ill
P. 8

49a
(3)

DOROTHY DANDRIDGE and John Justin are shown in a scene from "Island In The Sun" a daring 20th Century Fox film that majors in interracial romance and marriage. Miss Dandridge plays the part of a native Islander with good looks, charm and who captivates Justin who is the Governor's aide-de-camp.

Two Interracial 'Romances' Help Make Pix Unique

Defender Sat. 2-9-57
Chicago Ill P. 8

By EDWARD SCOBIE

LONDON — Negroes in America and Britain are putting high hopes on the Twentith Century-Fox film "Island In The Sun."

They feel that it will most definitely put colored film actors on a better footing in Hollywood and Britain. In this movie the two Negro stars — Dorothy Dandridge and Harry Belafonte — both have white lovers. Many people are of the opinion that it is bound to spark off much comment one day or the other.

The story of "Island In The Sun" is set on an imaginary Caribbean island called Santa Marta. It deals with the political unrest, love affairs and pastimes of its one hundred thousand inhabitants, nine tenths of whom are of mixed Negro and white origin.

Dorothy Dandridge plays the part of Margot Seaton, an attractive shop girl who is installed at Government House as a secretary by the Governor's aide-de-camp, Denis Archer, (John Justin) a young Englishman. Archer falls in love with Margot Seaton and finally takes her to England where he marries her.

In the role of David Boyeur, Harry Belafonte is the undisputed boss of the Island's trade union. He is goodlooking but impetuous with an overwhelming thirst for power and a persuasive and flowery oratory. As a boy of fifteen poverty forced him to work in the hotel kitchen of Mr. Norman, father of Mavis Norman (Joan Fontaine). By the time Boyeur becomes a fiery political leader Mavis Norman, although of the white aristocracy on the island, falls in love with him. In the end it is Boyeur who spurns Mavis Norman. His argument is that whereas a white man with a colored wife would only excite interest and envy, a white girl with a Negro husband would mean snubs and misery.

Talking about the film while he was in London recently Harry Belafonte had this to say:

"Never before has a Negro been allowed to be in love with a white woman on the screen It is the most important sociological film ever made. This could open the way for other Negroes to play better and more advanced parts.

"In the film Joan Fontaine is in love with me — and I reject her. That's going to give a few people a shock."

Producer Darryl Zanuck who spent close on three million dollars on "Island In The Sun" was very optimistic about the reaction of audiences, especially those in the Southern States, to the picture. He declared.

"Of course, you can't satisfy every area, but I don't expect any big distribution difficulties. It is a bold picture, a courageous picture, a rusky picture. We must expect a few ripples but it will be a great film."

'Island In Sun' Faces Legal Ban In S.C.

Afro-American Baltimore, Md.
Sat. 5-4-57

COLUMBIA, S.C. — A legislative move is under way here to ban the showing of the movie "Island In the Sun," because the film contains some scenes of interracial love.

A bill to ban the showing of the film was introduced in South Carolina's House of Representatives Tuesday by Rep. John Hart of Union, who would inflict a penalty of $5,000 for its showing on the grounds it conflicts with the state's miscegenation laws.

The picture was produced by 20th Century Fox and stars Joan Fontaine, Harry Belafonte, Dorothy Dandridge, James Mason, Michael Rennie and Jon Justin.

* * *

HART, A STRICT segregationist, told the house the movie violates the "miscegenation provision of the state constitution." That provision outlaws the marriage between a white and a colored person.

The film depicts mixed living on an imaginary island.

The bill charges there is in the picture a colored man and a white woman in an open, frank love affair; and also there is a love affair between a colored woman and two white men.

Hart charges:

"Executives of the movie industry by this picture are attempting to foster moral depravity by condoning mixing of the races.

* * *

"THIS MOVIE would tend to promote practices which are repulsive to the people of this state and practices which would, in fact, destroy high moral standards of the people of this state."

The lawmaker urged the house to allow the bill to go on the calendar without reference to a committee to expedite its passage, because "we may be out of here before it (the bill) comes out of a committee."

However, Rep. William Grimball of Charleston objected, and his objection resulted in the measure being sent to the judiciary committee. Grimball stated he had objected because he was "opposed to censorship in general."

South Carolina ~~Senator~~

Courier P. 23

Proposes Ban Against 'Island in the Sun'

Sat. 5-4-57

Pittsburgh, Pa.

49a(3)

COLUMBIA, S. C.—State Representative John Hart has proposed a ban on the 20th Century Fox production, "Island in the Sun" because two Negro stars, Harry Belafonte and Dorothy Dandridge appear in the film.

"This is sickening, repulsive, indecent spectacle to which no one in South Carolina should be exposed or subjected," he said.

The film, based on a novel by British author Alec Waugh, depicts racial integration on a hypothetic island in the West Indies. Representative Hart would levy a $5,000 fine on any exhibitor showing the picture. The State Legislature has not yet considered his petition.

Joan Fontaine also appears in "Island in the Sun" in a suggested romance with Belafonte.

Negroes and Whites Are Linked In 'Island in the Sun' Romances

Herald Tribune New York Sun. 6-2-57

P. 1-3

By DON ROSS

Robert Rossen, director of Darryl Zanuck's first independent motion picture production, "Island in the Sun," said that the film, which stars Joan Fontaine and Harry Belafonte, is not intended to be propaganda but he hopes it will promote racial understanding.

49a(3)

The picture, which opens June 12 at the Roxy, is set in the British West Indies and contains one interracial marriage (between Dorothy Dandridge and John Justin, who plays the Governor's aide-de-camp) and a kind of romance, which does not get to the point of marriage between Miss Fontaine and Mr. Belafonte, who takes the role of a native labor leader. Negroes and whites are shown dancing together in the film (which is in Cinemascope and color) but not embracing.

A bill has already been introduced in the North Carolina Legislature to ban "Island in the Sun." Other Southern states will no doubt be heard from as soon as they find out what it is about. It is based on Alec Waugh's best-selling novel of the same name.

He Turns Her Down

It's bad enough, from the white Southern viewpoint, that whites and Negroes should be shown romancing; but worse yet that in the attachment between Miss Fontaine and Mr. Belafonte, it is he who rejects her. She doesn't seem at all averse to marriage, but he tells her that the marriage wouldn't work because, among other considerations, his leadership of his own people would be jeopardized. Mr. Belafonte, incidentally, lived in Jamaica, one of the British West Indies, as a child.

James Mason, who plays one of the island's white aristocrats, discovers he has Negro blood. Altogether, the film is rough on Southern sensibilities. Mr. Rossen was asked if he knew the South.

"Except for an automobile trip through it on the way to Hollywood, the only contact I've had with the South has been in the writings of William Faulkner and Tennessee Williams," he said grinning. "I accept their word as final."

Zanuck in Charge

Mr. Rossen usually is the boss when he does a film. In his latest film, "Alexander the Great," he was the writer, director and producer. In "Island in the Sun," which is being distributed by 20th Century-Fox, Mr. Zanuck is in charge as producer. He was formerly executive head of 20th Century.

Mr. Rossen and Mr. Zanuck did the rough cut after the film had been shot, then Mr. Zanuck did the finish cutting alone. The finish-cut man can, of course, by expert editing, make a film reflect his own views.

"I've always cut my films all the way through," said Mr. Rossen. "Ordinarily, I would kick like a steer at anybody else doing it for me. But I think Mr. Zanuck is good, and I was willing to let him go ahead."

Mr. Rossen, whose next film will be an all-Negro "Crime and Punishment," said he had no patience with the idea some people have that "such and such a topic is taboo" and that it would be best to let social-racial questions alone.

"The quicker we get away from conformity in any of the arts, the healthier we'll be," he said. "I think Zanuck is a pretty courageous man to do this picture. I suppose that if you want to be known as a nice boy you should live right and conform, but I don't know how you can make good films that way. The most dangreous thing that could happen to an artist is to stick to the old formulas. When you feel something deeply it's your job to try to say it."

Herald Tribune

Mr. Rossen thinks "Island in the Sun" will make money despite, or perhaps because of, its controversial qualities. It has one thing that there can be very little controversy about, and that's Mr. Belafonte singing Calypso. He sings two Calypsos, "Dead man, holler, down you go for a Yankee dollar," and "Island in the Sun." He wrote both for the film, which is his third. The two others were "Bright Road," (1952) and "Carmen Jones" (1954).

New York

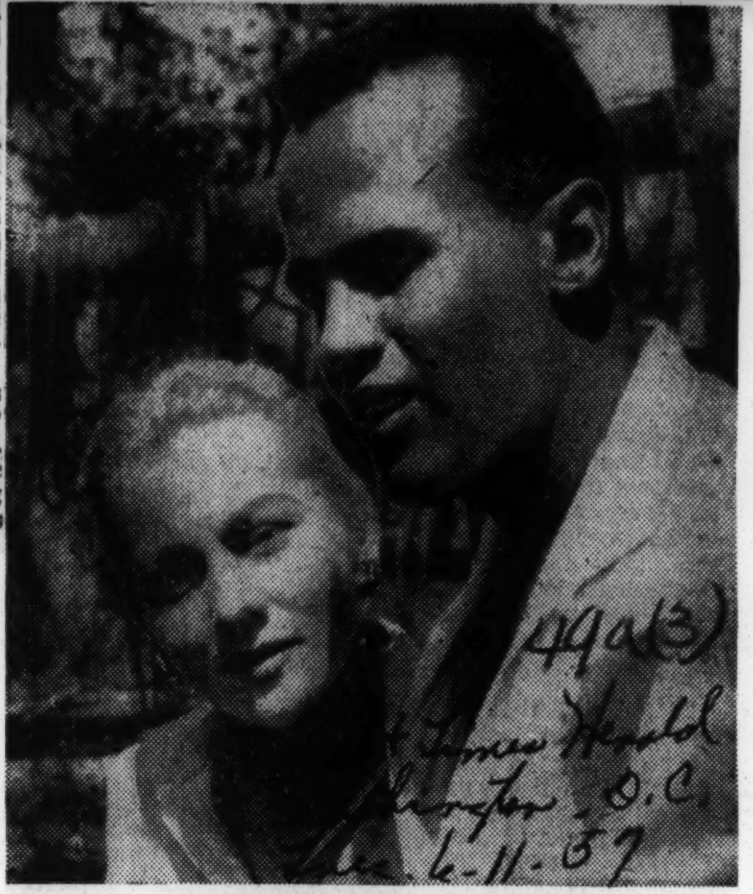
"Island" was made in Grenada and Barbados. Mr. Waugh did not make clear in his book what island he was writing about, but Mr. Rossen thinks it was probably a combination of the two used for the movie. In the film, the island is called Santa Marta, a name not to be found on the map.

Sun. 6-2-57

49a(3)

Mr. Rossen, who won an Academy Award in 1951 for "All the King's Men," is excited over the prospect of doing "Crime and Punishment." The setting will be Harlem, 1957, instead of Russia, 1860.

Had he cast Mr. Belafonte as Raskolnikov, the murderer? "Heavens, no," said Mr. Rossen. "How could you cast Belafonte as a man who couldn't get along with society? Everybody likes him."



49a(3)

Times Herald

Washington, D.C.

Tue. 6-11-57

Centers of a Storm

P. 6-D

Joan Fontaine and Harry Belafonte costar in "Island in the Sun," a West Indies story now facing boycotts in the South because in it the Negro turns down a white woman's suggestion that they marry. The film opens Friday at the Capitol.

49a(3) 1957

JAMAICA

Lena Horne and 'Jamaica' in Philly world premiere

Afro-American P.7 Baltimore, Md.

PHILADELPHIA—Lena Horne is on her way to Broadway in her first starring role on the musical comedy stage. The glamorous star of Hollywood and the international bistro circuit can soon be seen and heard in "Jamaica," which opened its try-out tour at the Shubert Theatre Monday.

After three weeks here, the musical moves to Boston for three weeks, beginning October 8 at the Shubert Theatre; with the Broadway opening at the Imperial Theatre on October 31.

Sat 9-21-57

Ricardo Montalban co-stars with Miss Horne as her romantic vis-a-vis in the David Merrick production.

"Jamaica" promises all the pleasures of a visit to the colorful and exotic island itself. Miss Horne is cast as a native islander who longs for the bright lights and sophisticated living of another island some seventeen hundred air miles away—Manhattan.

Mr. Montalban, an easy-going, happy fellow Jamaican, wants to keep her in Jamaica, and who can blame him?

* * *

MISS HORNE'S most recent triumph in the East took place at the Empire Room of New York's Waldorf Astoria Hotel where for eight weeks she drew a record number of customers for her two nightly shows. The RCA Victor LP record, "Lena Horne at the Waldorf Astoria," which was recorded during one of her performances there, is currently one of the nation's top sellers.

Mr. Montalban recently completed a starring role in the film version of James Michener's "Sayonara," under Joshua Logan's direction for Warner Bros. He portrayed Japan's leading Kabuki dancer in the forthcoming release.

* * *

DAVID MERRICK will be recalled as the producer of two of Broadway's most resounding successes, "Fanny" and "The Matchmaker." Harold Arlen is the composer of many Broadway scores including "St. Louis Woman" and "House of Flowers" and many movie scores from which came two of Judy Garland's biggest hits, both "Over the Rainbow" and "The Man That Got Away."

Harburg and Saidy are the men who wrote the books for Academy Award winners, "Finian's Rainbow" and "Bloomer Girl."

* * *

MISS HORNE and Mr. Montalban head a cast of almost fifty song and dance personalities including featured players Josephine Premice, Joe Adams, Erik Rhodes and Adelaide Hall.

The new musical is being directed by Robert Lewis who staged "Teahouse of the August Moon" and "Brigadoon." Jake Cole is attending to the choreography.

P.7 Afro-American
Sat 9-21-57 Baltimore

"JAMAICA" UNDER WAY—A scene from the show, "Jamaica," starring Lena Horne, shows the featured performers who opened at the Shubert Theatre, Philadelphia, Monday night. Left to right, they are Ricardo Montalban, Miss Horne, ten-year-old Augie Rios and Adelaide Hall. "Jamaica's" Broadway debut is scheduled for October 31, at the Imperial Theatre, NYC.

Jamaica May Ban U.S. Films Casting Negroes In Inferior Roles

[illegible] 6-29-57 p11

Kansas City, Mo.

By WILBERT E. HEMMING

KINGSTON, Jamaica—(ANP)—[illegible] Councilors of Jamaica in [illegible] summer session, rolled up [illegible] sleeves and cracked the [illegible] with [illegible] this week [illegible] what they [illegible] termed [illegible] American [illegible] Negroes [illegible] roles [illegible] their [illegible] by the heat and [illegible] tempers, the councilors [illegible] literal fire, debated the [illegible] and decided to ban from [illegible] theatres such films [illegible] Negroes act subservient and [illegible] roles.

In their quieter moments the [illegible] passed a resolution and [illegible] government [illegible] to the producers of motion pictures to afford colored actors the opportunity of depicting the more cultural aspects of [illegible] life rather than the [illegible] and derogatory roles in which they now frequently [illegible]. The resolution was moved by the Mayor of Kingston Councillor [illegible] Barnswell. It was seconded by Councillor Adolphus Wal[illegible] [illegible]. It reads as follows:

"Whereas it appears to be the policy of Motion pictures companies to cast colored persons more often than not in subservient and [illegible] roles, such as the [illegible] maid or the [illegible].

"And whereas the latest achievement by colored people is evidenced by the attainment of Dominion status by the new nation of Ghana.

"Be it resolved that this council take notice of this undesirable practice and request Government to convey these observations to the censors of motion pictures in Jamaica and the radio producing companies concerned, the request that colored people employed as actors and actresses in this industry, be also given the opportunity to depict the more cultural aspects of their lives.

"And be it further resolved that if the pictures continue after this representation, all those with Negroes in these derogatory roles, be [illegible]

49a(3) 1957

LADY SINGS THE BLUES

'Lady Day ory to filmed

49a(3)

y, has been pur-
Leslie Cowan, vet-
producer, and wi-
into a film this wi-

American

published in book
Doubleday and Co.
is a biography of the
done by William Duffy
collaboration with Miss
Day.

ucer, returning to
after seven years
announced that
have been com-
United Artists for
the film which is to
Puerto Rico begin-

2-21-57

MANN, the di-
will be associated with
in making "Lady
Blues." Miss Holi-
record the songs for
including four new
written by Ann Ro-
(Cowan), but will not
on the screen.

Cowan said that he had
the movie rights some
ago" and that "Mr. Duffy
written a dramatization
and received the "approv-
al of Geoffrey Shurlock," ad-
ministrator of the production
code.

Baltimore, Md.

MR. COWAN said he had
the movie under wraps in
early development stage
avoid any impression that
attempting to sensation-
the narcotics aspects of
story in the event the Shur-
office raised any objec-
tions."

Miss Holiday may be por-
by a white actress, Mr.
"My principal con-
is the story," he ex-
for the role
can do justice

Asked if he had discussed such casting with the singer, Mr. Cowan said her only comment was, "I'm not prejudiced."

ON AIR SUNDAY — Billie Holiday will be one of the featured guests on the "Woolworth Hour" Sunday at 1 p.m. She will share the "Best in Music" period with opera star Eleanor Steber and operatic baritone Philip Moore.

49a (3) 1957

PORGY AND BESS

GOLDWYN TO FILM 'PORGY AND BESS'

Times 7,36-C

Producer Pays $650,000 Against 10% of Gross for Famed Music Drama

Thurs 5-9-57

New York

By THOMAS M. PRYOR

Special to The New York Times.

HOLLYWOOD, Calif., May 8—"Porgy and Bess," which has won [illegible] acclaim as a classic American music drama, finally is going to be made as a motion picture.

49a (3)

Samuel Goldwyn announced today that he had bought the screen rights and that Robert Breen, director and co-producer of the show, would be associate producer of the film production. Mr. Goldwyn said the purchase terms were $650,000, which he described as a down payment, as against 10 per cent of the film's gross earnings.

Mr. Breen said the owners of the operetta, whose score was written by the late George Gershwin, had considered two other offers of $1,000,000 each for the film rights as advance payment against a percentage of total movie income. The Goldwyn offer was accepted, Mr. Breen declared, because the owners of the property had "confidence" the producer would "preserve the integrity of 'Porgy and Bess.'"

"Porgy and Bess" did not achieve full recognition as an indigenous American music drama until 1952, seventeen years after it was first staged as an opera with the Gershwin score by the Theatre Guild. During the last five years the show has toured Europe, including the Soviet Union, and the Near East with extraordinary success. It was hailed as being an unofficial but potent ambassador of American goodwill.

"Porgy and Bess" had its genesis as a novel titled "Porgy," written by the late DuBose Heyward in 1925. He collaborated with his wife, Dorothy K. Heyward, in writing a dramatization, which was staged in 1927. Ira Gershwin, brother of the composer, collaborated with Mr. Heyward in writing the lyrics for the music production in 1935.

Mr. Goldwyn estimated it would take him from two to three years to complete the movie. He said he had not reached any decision about who would write the screen adaptation and that he wanted to get the script completed before he considered casting the film.

Montgomery Clift will join Marion Brando in the dramatization of Irwin Shaw's World War II novel, "The Young Lions." Twentieth Century-Fox will produce the film in the summer on location in England, France and Germany. Mr. Clift will portray Noah Ackerman, an American-Jewish soldier. Mr. Brando will be seen as Christian, a German soldier and former ski instructor.

Porgy and Bess To Be Filmed by Sam Goldwyn

Constitution 7,10

Thurs. 5-9-57

Atlanta Ga.

HOLLYWOOD, May 8 (AP)—Samuel Goldwyn today said "Porgy and Bess" will be his next movie.

The veteran moviemaker said he made a down payment of $650,000 and pledged 10 per cent of the gross receipts to the George Gershwin and Du Bose Heyward estates.

49a (3)

The novel "Porgy" was written by Du Bose Heyward in 1925. In 1927 the play, written by Heyward and his wife, was produced by the New York Theater Guild.

Composer George Gershwin turned the Southern folk story into what critics have called the first American opera.

It was first produced in 1935 by the Theater Guild.

Goldwyn said he would use an all Negro cast but has no one in mind yet.

"It will be two years before the show reaches the screen. Production of the picture will start before the end of the year," he said.

49a(3) 1957

ROCK ALL NIGHT

"PASSE
CHEC
PASAJEROS SIN VUELO RESERVADO
O EN LISTA DE ESPERA
PRESENTENSE AQUI
PAA
ROCK ALL NIGHT
THE PLATTERS

Courier [illegible]
Sat. 3-23-57
Pittsburgh, Pa.

49a(3)

To Rock for Royalty— The Platters make a happy group at New York's International Airport as they prepare to board a Pan American World Airways Clipper to London where they will present the first film clip of their latest film, "Rock All Night," to England's Princess Margaret. The performers are, left to right, David Lynch, Zola Taylor, Tony Williams, Paul Robi, Herb Reed and pianist Rupert Branker (front, holding overnight bag).

Mau Mau on Film

Herald Tribune
Sun. 5-5-57
New York

SOMETHING OF VALUE—In photo at left, Rock Hudson (foreground) and Sidney Poitier enjoy hunting together. Later (above), Poitier flees with his child after Mau Mau activity in new movie based on book by Robert Ruark.

49a(3)

The drama of the Mau Mau uprisings in Kenya, East Africa, and its effect on a family whose roots have been driven deep into the land of Africa for generations, is the subject of M-G-M's "Something of Value," opening Friday at the Astor.

Herald-Tribune

Taken from the novel by Robert C. Ruark, the picture stars Rock Hudson, last seen in "Giant," with Dana Wynter. Sidney Poitier, of "Blackboard Jungle" fame, is cast as a Kenya native who has been brought up as Hudson's friend, and other important roles are played by Wendy Hiller, Juano Hernandez and William Marshall.

New York

Richard Brooks, who directed as well as wrote the screen play, went to Africa with a location unit for backgrounds of the Mau Mau country, with scenes filmed in the 13,000-foot Aberdare Range, a section inhabited by lions, buffalo and rhino; the villages of Nanyuki and Nyeri in the shadow of the snow-capped 17,041-foot Mt. Kenya; and in the modern city of Nairobi.

49a(3)

Sun. 5-5-57

Tracing the rise of the dreaded Mau Mau organization, which vowed to erase the white man from Africa, the picture shows scenes of their attacks on the white settlers; the burning, looting and murder, and samples of native ceremonies of witchcraft and voodooism.

Racial Conflict Is Subject Of Dramatic Film At Palace

Commercial Appeal

Fri. 6-21-57 By BEN S. PARKER P. 14

Memphis, Tenn.

49a(3)

A hard-hitting drama which opened yesterday at Loew's Palace, "Something of Value," brings the recent seething unrest of East Africa into brutally sharp focus.

It deals frankly and vividly with racial conflict, with the Mau Mau atrocities around Kenya, and with the actions and attitudes of the white settlers which sparked the blacks into rebellion. The film makes a major effort tobe impartial as it shows there are men of good will on both sides, as well as men of cruelty, arrogance and evil.

Rock Hudson

It ends on a faint note of hope that in some tomorrow, man may find it possible to live in peace and justice and mutual respect among his fellow men, but its major message is how tragically easy it is for men of evil to thwart the long, patient effort of moderate men to reach an understanding.

The film is unlikely to convert anyone from his present position on racial issues, but at least it serves to present them and to clarify them.

Rock Hudson is a second or third generation white African, loving his land deeply. A Negro boy, Sidney Poitier, has grown up with him in terms of complete comradship and trust. The Negro's mother had practically raised the white boy after his own mother's death.

Over the years, though, the Negro becomes a member of the Mau Mau, for reasons having nothing to do with Hudson. A sinister, somewhat mysterious figure, Juano Hernandez, is the crafty Mau Mau organizer.

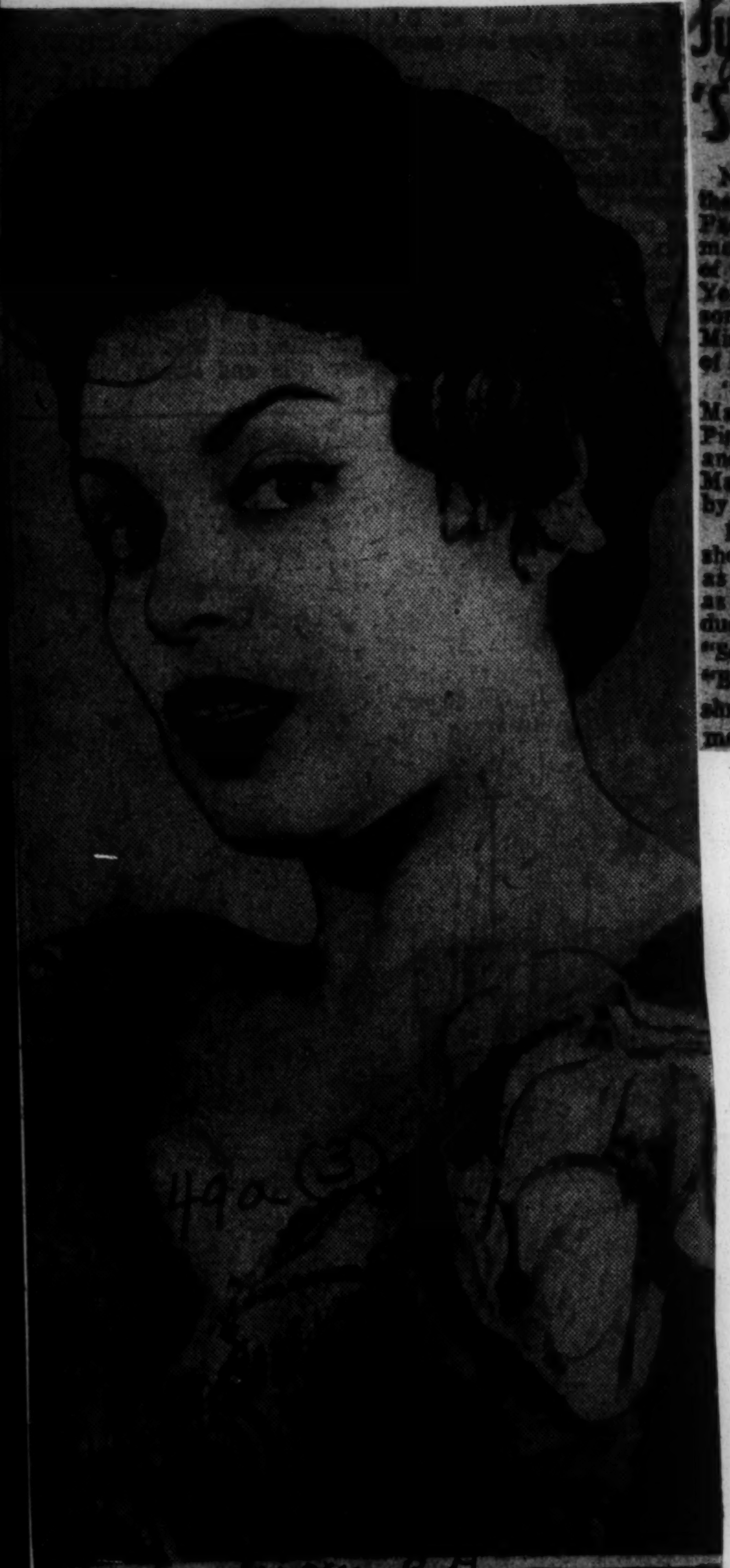
Much of the story deals with the conflict as a personalized one between Hudson and Poitier, crystallizing in two logical and appealing human beings much of love and hate and the futility of warfare as a means of settling human problems.

Dana Wynter is the slim brunet beauty who is Hudson's fiancee and later wife—in what time he can spare from heading the anti-Mau Mau expeditions. Wendy Hiller is featured as another of the white settlers.

This is the men's film, though, and Hudson, Poitier and Hernandez turn in challenging performances.

There's some brutal, spine-chilling action, as the camera eyes the bloody Mau Mau initiation rites and traces some of its merciless raids on isolated farm houses and settlements. The film was shot, in large part, in Africa quite close to authentic Mau Mau initiation ritts and traces some of its merciless raids on isolated farm houses and settlements. The film was shot, in large part, in Africa quite close to authentic Mau Mau country, although the British have now pretty well quelled the violence.

Being true, at least in its outlines, does nothing to lessen the shock entertainment value of this sober, startling and outstanding film.



49a(3)

Afro-American p. 4

TO PLAY BLOODY MARY — Miss Muriel Smith, former star of "Carmen Jones" who has been brought back from London to play the role of Bloody Mary in the film version of "South Pacific," which will be filmed in Hawaii.

Juanita Hall in "South Pacific"

Afro-American

NEW YORK (ANP) — When the movie version of "South Pacific" is released, the only member of the original cast of the show that took New York and the country by storm some eight years ago will be Miss Juanita Hall in the role of "Bloody Mary."

"South Pacific" featuring Mary Martin and the late Ezio Pinza was an instantaneous hit and the role played by Miss Martin was subsequently filled by Martha Wright.

21-57

Miss Hall left the Broadway show, but returned and was as big a hit after her return as she was in the original production. When you say "South Pacific" and mention "Bloody Mary," the seller of shrunken heads, you really mean Juanita Hall.

49a(3)

49a(3) 1957

THE STREET

Story Of Money, Horne, Belafonte, Dandridge Lost

Defender p.9
Chicago, Ill.
Sat 3-2-57

By BOB ROY

Reports from Hollywood that say "The Street," a film that would star Lena Horne has shelved are interesting and unexplainable. Not record setting however. This is another in the long series of unexplained "not yet" decisions entertainment brass has made.

Actually it is part of a cool million dollars "in money that might have come to Sepia stars that, for one reason or another actually went down the drain. Just whose decision will be hurt financially since Miss Horne will go about other chores with a profit and the particular studio will use the time slotted for filming "The Street" to turn out other million dollar attractions.

49a(3)

Yet it is interesting to note how much money, that was never earned, has gone down the drain through changes and decisions not to go through with well paying spots in pictures, on television and radio as with no accompanying explanation, as to cause.

Dorothy Dandridge was to have had a lucrative role in the picture "The King And I" but the picture was made with her performing. On this occasion it was said Miss Dandridge turned the role down. However again there was no explaination as to why. Perhaps the reason was no concern of the press or the fans who are readers of the press. And yet it is doubtful this corner or those involved could convince the fans such details are not their concern.

There is a like case involving Sammy Davis, Jr., who this week closed a run of one year as star of the Broadway "Mr. Wonderful." Sammy was to have hit the home television screens in a spectacular that featured his talents. The program never got past the promise stage. [illegible] said no or the broadcasting people did. Sammy has been quoted as saying he disliked programs' format. At least the program did not hit the screens and another link was put in the chain that has sent close to a million down the drain.

A select group of Sepia stars including those named above have either turned down or lost out on contracts for more money in a single season than hundreds of their "brothers and sisters" earn in a lifetime collectively. It wasn't exactly money wasted since it was never earned but one may still say it went down the drain.

It is great to make a million dollars over a short period. And at the sametime one has to be great to be able to turn down that much or have it snatched from their grasp. The fellow who looked at a fine car his pal had purchased and commented "Gee, wish I had what you own," was talking small change. This corner only wishes it had what some of the top stars have failed to earn when so much publicity pointed to their receiving it. In that case perhaps we too would forget all about explaining why to the millions of persons who consider everything we do as news and their business as well.

There is another story just as interesting. This one has to do with various promises of life stories of Sepia greats being filmed. This one, however, does not ring with as much potency. In fact quite a bit of such promises can and must be attributed to idle talk of the wind-jabbing brigade. An example of strange promises is the one that had the life story of Satchel Paige narrowed to the selection of cast. The rest, so press reports said, were all settled.

Lena Horne to do Ann Petry's "The Street"

Tribune p.17
Wed. 2-27-57
Los Angeles Calif.

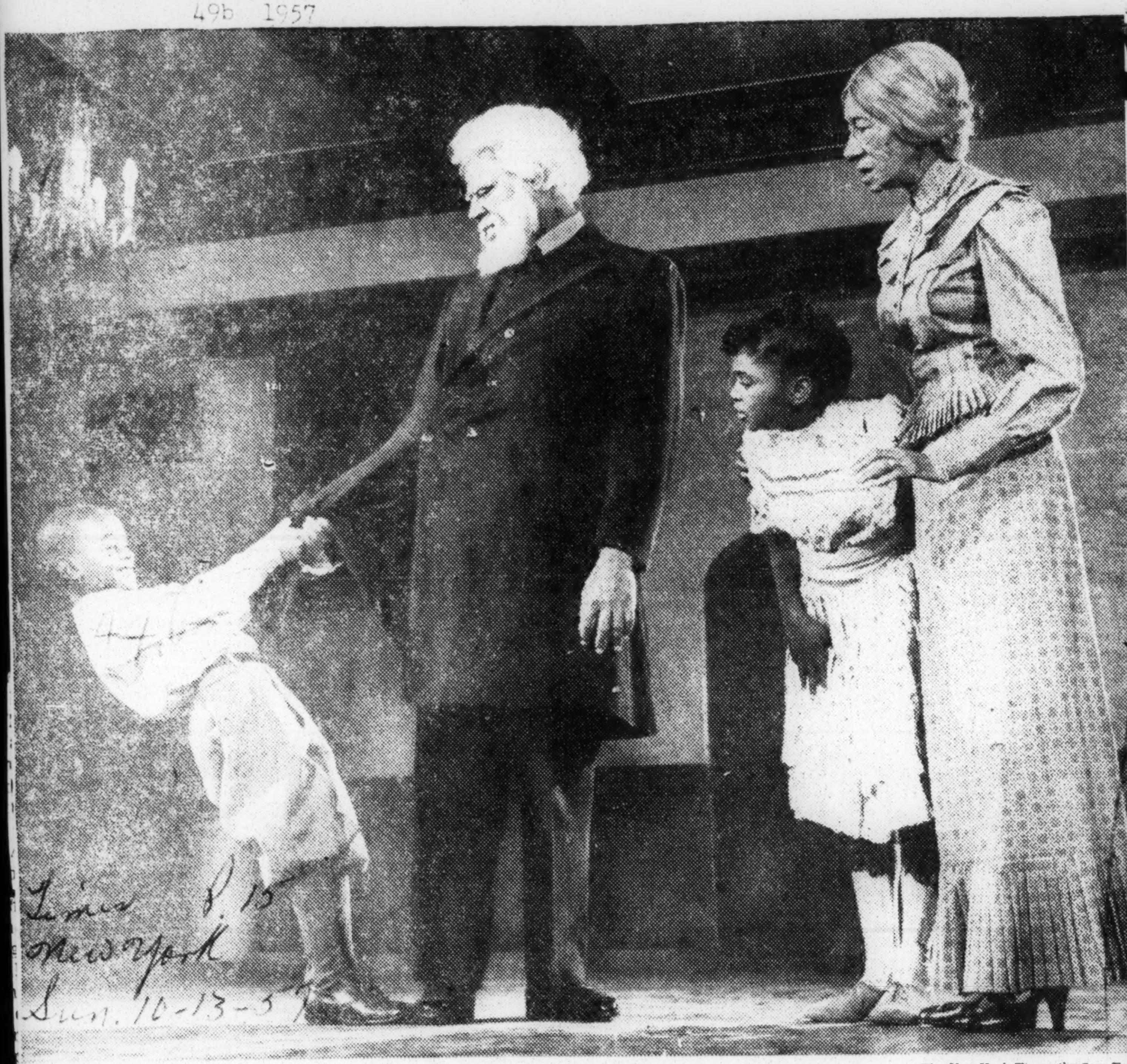
NEW YORK — Lena Horne, who is being referred to by daily paper columnists, as "one of the world's truly beautiful women," will play the lead role in a film of the Ann Petry novel, "The Street", she told reporters here at the Empire Room where she is playing a second engagement.

49a(3)

"The Street" is a prize-winning novel about a Harlem family, and she would "love to do it," Miss Horne said.

The star is also due soon for her first appearance in Havana, Cuba.

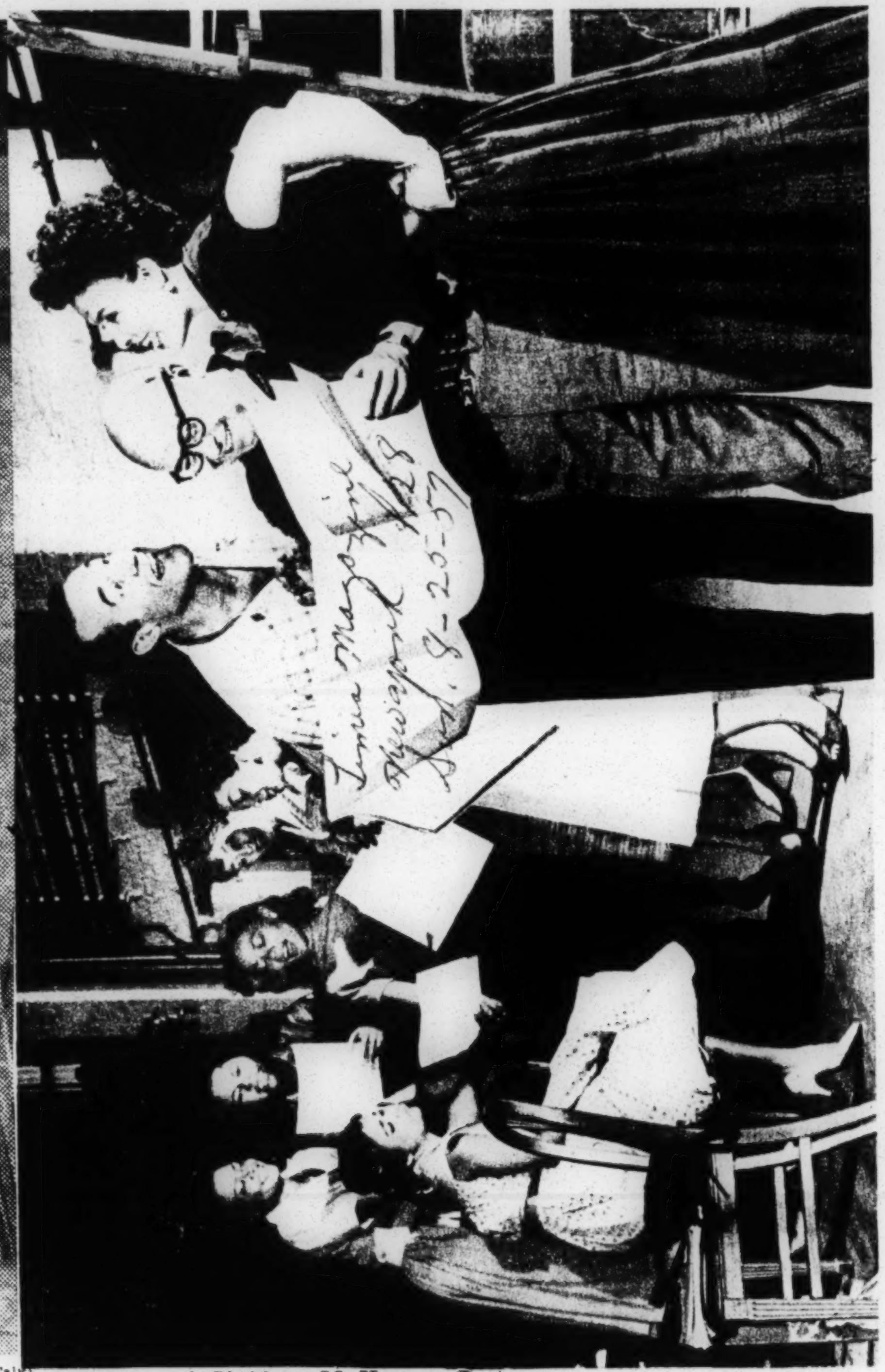
49b 1957


44

Times p. 15
New York
Sun. 10-13-57

The New York Times (by Sam Falk)

"THE GREEN PASTURES"—The Lawd, played by William Warfield, visits a Sunday school in the telecast over N. B. C. from 9:30 to 11 P. M. on Thursday. With him are Estelle Hemsley, right, Eric Herman and Ionelle Allen.


Times Magazine p. 28
New York
Sun. 8-25-57

"JAMAICA"—Lena Horne, having won the Hollywood and nightclub wars, aims at Broadway. Here she rehearses the musical due Oct. 31 at the Imperial with co-star Ricardo Montalban, director Robert Lewis.

Broadway's Prologue To a New Season

Times Magazine p. 28
New York
Sun. 8-25-57

OUTWARDLY, the Broadway theatre looks lifeless in late summer. Most lobbies are dark, most box offices shut, most marquees blank. But peer behind the still façades of the playhouses; there is a fury of activity—the new life of a new theatre season. On dimly lighted stages in empty theatres, rehearsals of many new plays are going forward; in managers' offices, actors are contending for roles still to be cast. Soon the signs will go up in front of each theatre proclaiming the opening of a show, an event that is sometimes magical, sometimes melancholy—and always a gamble. Besides the productions shown here, some of the season's great expectations include the return of Noel Coward as an actor after two decades away, and the appearances of Helen Hayes, Julie Harris, Shirley Booth, Ann Todd, Teresa Wright, Shelley Winters, Susan Strasberg, Anthony Perkins and Siobhan McKenna. They will again prove that "the Theatre is the House of Life."—SEYMOUR PECK.

49b

LEO "JOCKO" CARTER—has been at Radio Station KOKY only a few months and yet his popularity has grown to equal or pass that of any radio personality in the Greater Little Rock Area. His mail response is tremendous.

State Press Fri. [illegible]-57
Little Rock, Ark.

Jocko does three of the top shows on KOKY. As "Jocko", he is president of the "West Ninth Street Blues Association". The membership to this exclusive association is mounting day by day. Jocko does a "real tough blues" show as his many listeners will tell you. Then there's "Jocko's Jamboree" a bright spot in the afternoon at KOKY. But as Brother Leo Carter, he does one of the most sincere religious programs in the country. Leo is able to do a wonderful religious program because of his religious life. He attends church locally and has a almost perfect attendance record over the years. Only his good christian life could put that extra something into his "Upper Room" program.

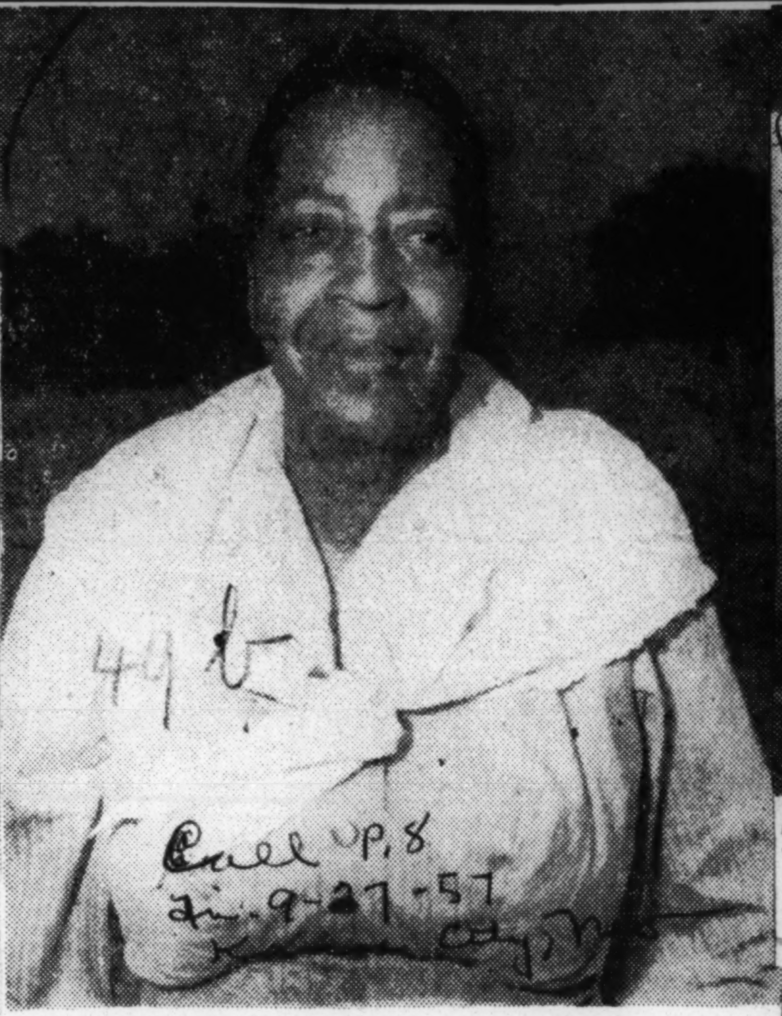
Leo Carter or Jocko came from Jackson Mississippi, after a year at WOKJ. Before that, he spent three years at KTLD in Tallulah, Louisianna, where he was the only Negro D. J. on the station. He was inspired to enter the entertainment business during world war II where he was serving as sergeant in the Army. Tony Martin was his inspiration and help and when placed in the Special Service Branch, touring China, Burma, India and for 3 1-2 years he entertained in service Clubs, USO Clubs, and even right behind the front lines.

Leo has spent some 4 years in entertainment business as Master of Cermonies in leading clubs in Milwaukee and Las Vegas, and has worked with such names as Sammy Davis, jr., The Platters, Cab Calloway, Red Caps, Betty Williams and many others.

Leo "Jocko" Carter is a triple threat man, he can do popular, blues or religious with equal ease. Dial KOKY 1440 and listen to Jocko or Brother Leo Carter.

When Jocko first joined the KOKY staff a friendly feud between him and JOY BOY was started, and is still going strong. (You'll like "Jocko".

49b



49b

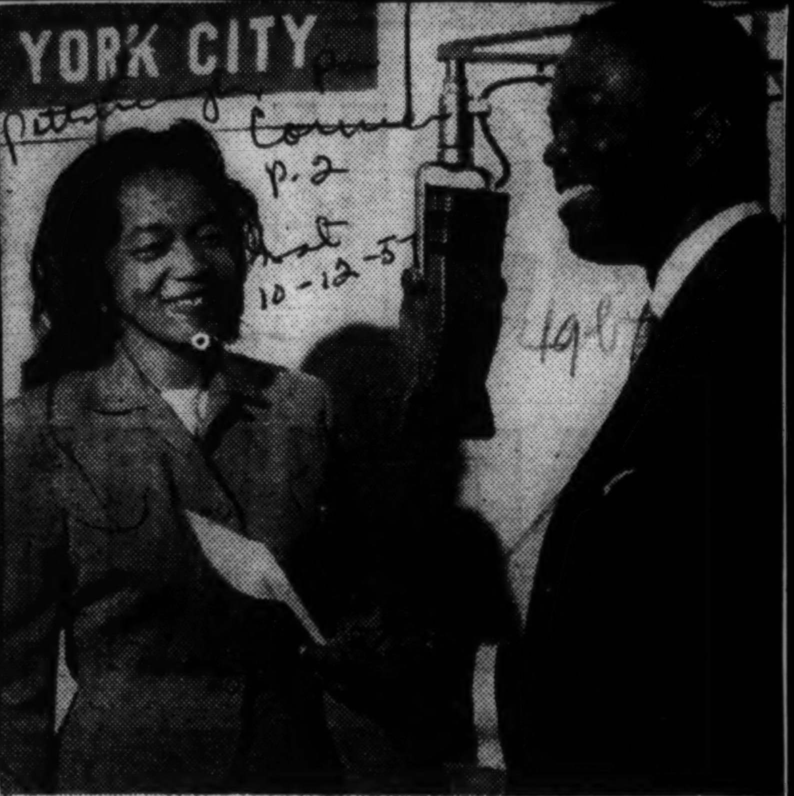
Call p. 8
Fri. 9-27-57

IN NEW TV SERIES.—Veteran actress Ruby Goodwin was featured with Ricardo Montalban, Ward Bond and Robert Horton Wednesday in NBC-TV's "Wagon Train," a new series of full-hour dramas based on the opening of the western frontier.

Mrs. Goodwin, selected California's Mother of the Year for 1955, has found time during her active life to raise a family and win success in a number of professions. With five children to help support back in the early 30s (she also has 10 grandchildren), Ruby launched a radio career during which she wrote, directed and produced a 30-minute variety show called "This and That" in Santa Ana, California.

Call. Fri. 9-27-57

She became an actress in 1940. Since then she has done four motion pictures and a number of television shows. And as if that weren't enough to keep her busy, she has written six books, including one based on her life in her home town of DuQuoin, Ill., called "It's Good to be Black."



Pittsburgh Courier
p. 2
Sat
10-12-57

49b

$1,000 Winner—A $1,000 check, first prize in the nation-wide Silky Strate contest, is presneted by Tommy (Dr. Jive) Smalls of New York's WWRL to June Brown, 114-73 178th St., St. Albans, Long Island.

William Dillard Set For Video's 'Green Pastures'

William Dillard plays the King of Babylon in the TV presentation of "The Green Pastures" — colorcast on the premiere Fall program of the HALLMAK HALL OF FAME, Thursday, Oct. 17.

He also appeared in the 1951 Broadway revival of the famous play, but in a different role. He was cast in the dual part of Adam-Hezdrel.

Independent
p. 18

Dillard was engaged as an NBC staff musician in 1940. He plays the trumpet and the guitar and sings, too. He has performed in supperclubs and filled stage, television and radio engagements for many years. In "Regina" on Broadway he portrayed the leader of a small Dixieland combo.

A husky practitioner of weightlifting, Dillard had no difficulty in playing two fighters in different productions of "Carmen Jones." He was Pancho in one and Husky Miller in another.— men who fight each other in the show.

Dillard isn't always assigned a rough-and-tumble role like the swaggering King of Babylon in "The Green Pastures." When he sings folk songs and accompanies himself on the guitar, he becomes a much gentler type. He appeared in "A Worried Man's Blues" on the "Kraft Television Theatre" a season or two ago as a guitar-playing singer.

-57

49b

49b 1957

49b

Sat 10-12-57

Defender

P. 18

Chicago, Ill.

HAPPY SCENE — William Warfield, as De Lawd is accompanied by two of his angels, Vinetto Carron (left) and Hilda Haynes, in a happy heavenly scene from the "Hallmark Hall of Fame" colorcast of Marc Connelly's adaptation of his fable-play, "The Green Pastures," on NBC-TV Thursday, Oct. 17.

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Defender

P. 18

Chicago Ill.

Sat 10-12-57

'DE LAWD' — Singer-actor William Warfied will star as De Lawd in the "Hallmark Hall of Fame" colorcast of "The Green Pastures." Marc Connelly's Pulitzer prize-winning play, over NBC-TV Thursday, Oct. 17. This will be Warfield's first major appearance in a non-singing part.

NBC-TV Hopes To Recapture Clare Harrison

Back in 1930 Marc Connlly gave Broadway a collosal production titled "The Green Pastures" that ran, ran and ran, not only on the main stem but later in other sections of the nation.

P. 18

The show was, actually, first of the ".. ... OY.. OB By. ...f the "spectaculars" to hit Broadway and likewise first religious fervored production to share the spotlight with the Flo Zegfeld, George White, George M. Cohan shows that had ruled the stem for so long.

Defender

The play, based on Roark Bradford's book, "Ole Man Adam and His Chillun" was a parade of spectacles, deeds, men, women and events between heaven and earth. In its top most role of "de Lawd" was a Chicagoan, the late Richard B. Harrison, who prior to that time had been just a talented and struggling dramatist, with a purpose to accomplish something in his chosen art.

Sat 10-12-57

In the role of "de Lawd" Harrison sprung almost overnight into the spotlight that had previously been fleeting and the fame he merited. Not only was his performance unmatched on Broadway but he actually lived the superficial role of "de Lawd." His wavy white locks, his broad shoulders, his masterful voice and majestic expressions struck the imagination of first nighters as belonging in such an exalted light.

Chicago, Ill.

Following Harrison's death there were others to follow in the role but not one, in the eyesight and opinion of first nighters gave the role that something that Harrison created. First of the replacements was Charles Winterwood, a talented artist whose acting was superb. Then came the various others including the movie versions like Rex Ingram and William Warfield who will have the TV role on night of Oct. 17, over the NBC-TV network.

NBC-TV programming is mapping huge plans for the broadcast. Plenty money is being spent on sets, special lighting, music and top ranking cast has been selected for the various roles. In addition to Warfield as "de Lawd" there are William Dillard as "King of Babylon. Eddie Rochester Anderson, Fred O'Neal, Earle Hyman, Muriel Rahm and many others, Quite an array of talent indeed.

But on the shoulders of Warfield rests the solidness of the show as a soul stirrer. And however good William may be, the memory of Richard B. Harrison will appear in minds of viewers who saw the original. Yes time changes a lot of hings but somehow it hasn't seemed to erase belief and opinion of many that Richardson was as much "de Laww" as Roak Bradford and Connelyy figured a human could be when they sat down with pens in hand to exploit their imagination.

There will be millions of eyes glued to the home screens on night of Oct. 17 and why not. There is every promise of an evening of classical entertainment. THEY'LL be watching the unfolding of a story that but for insertion of occasional comic lines might well seem as real as did Orson Welles' historic broadcast of the world being invaded from parts unknown. Only oldtimers will miss that fulfillment of request by Connelly and Bradford that "de Lawd" be as real as an author's imagination, that nature give Richard B. Harrison.

The Versatile Sammy Davis, Jr. Wins Plaudits In Varied Roles

49b

Defender
P.19
Chicago, Ill.
Sat
10-26-57

SAMMY DAVIS JR.

Within a few days after his NBC-TV show the first from Las Vegas, Sammy Davis, jr., will wing into Chicago for a benefit engagement for the Chicago Urban League at Orchestra Hall on Dec. 5. Sammy promises to bring along a number of his big name stars who will appear in the 3-hour show.

49b

Walter M. Dyett, orchestra leader is recruiting a 40-piece band to provide the musical background for the benefit.

Defender

Sammy, the unusually versatile young man whose singing, dancing, instrument-playing and impersonations have all received wide critical acclaim will appear on the first Las Vegas special musical variety show Saturday, Nov. 16, on NBC-TV.

P.1

Ann Southern will be hostess on the program. She and Davis will headline the list of participating names.

Sat. 10-26-57

The special show will be the first of three to originate in Las Vegas over the NBC-TV network this coming season. All will present stars and entertainment typical of that to be found in the night-clubs on the glamorous mid-desert strip.

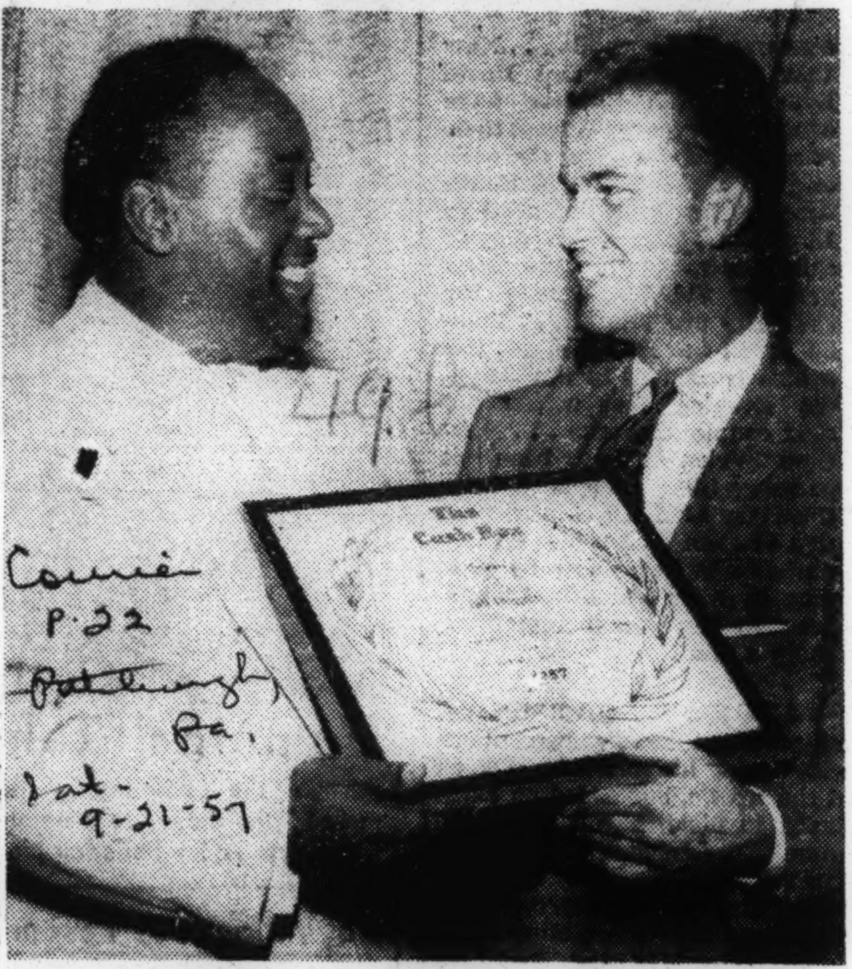
Chicago, Ill.

Davis is known to nightclub audiences through his performances in such spots as Ciro's in Los Angeles, the Copacabana in New York, and the Beachcomber in Miami Beach. Television viewers saw him on NBC-TV's "The Steve Allen Show," "The Colgate Comedy Hour," and "The Nat 'King' Cole Show," Broadway theatregcers saw him in his smash hit, "Mr. Wonderful."

The critics raved about Davis in "Mr. Wonderful." One wrote: "The youthful Davis is by all odds one of the most versatile and stupendous singer - dancer - musician impersonators on view anywhere in the entertainment world today. He dances as well as Bill Robinson, he can sing like a lark, and he can flatten you with his imitations. It's a monumental hunk of showmanship."

Davis entered showbusiness most naturally. His father, Sam Davis, sr., and his uncle, Will Mastin, had their own well known vaudeville act before Sammy was born.

"... The Absolute Boss"



49b

Courier
P.22
Pittsburgh,
Pa.
Sat.
9-21-57

Doggett Scores Again—Organist Bill Doggett appeared on the "American Bandstand Dance Party," an ABC-TV network show and was presented the Cashbox magazine award after being voted the most programmed R 'n' R small instrument group in its recent disc jockey poll. Making the presentation is the program's emcee, Dick Clark.

49b 1957

Goose Tatum, Margues Haynes On Ed Sullivan Show Sunday

Daily World Fri. 2-15-57

Atlanta Ga.

SAND SPRING, Okla., — Goose Tatum and Marques and their partnership-owned Harlem Magicians will have their magic moment when they appear on the coast-to coast Ed Sullivan Show Sunday February 17 via CBS-TV.

49 P. 7

* * * *

Their shining hour will be historically recorded via TV for the first time since the duo came to parting ways with Abe Saperstein and his publicized barnstormers.

* * * *

The Tatum-Haynes unit will display their wares for the largest audience they've appeared before since breaking with the Globetrotter organization.

In addition to the magic moment of appearing on the nation's No. 1 variety show Tatum-Haynes list these other starring milestones.

1) The coming of Reece (Goose) Tatum in the 1955-56 season, and 2) The moment of their acceptance in the big arenas on National Basketball Association cards.

* * * *

Thousands of words have been written about Tatum. Called "The Clown Prince of Basketball," he is the greatest single attraction in pro basketball history. When he became a Magicians, he joined with co-owner Marques Haynes, "the world's greatest dribbler," to form the perfect dual-purpose drawing card.

* * * *

Gaining acceptance in the big arenas probably is due largely to the presence of Tatum in the Magicians' lineup. But, more than that, it is certification of the fact that this club founded by Haynes in 1953, "has arrived," and is recognized as the outstanding show business-basketball group.

Proof of the Magicians' popularity was vividly illustrated a few weeks back when an all-time basketball-record crowd of 13,800 turned out to see them play on a card with NBA teams.

And this teaming of the dead-serious pros with the admittedly light-hearted and humorous Magicians is the foundation for an interesting story.

Among the NBA pros, straight basketball is a fetish. Several players who have performed in the more exhibitionistic side of the game have discovered that it took two sometimes three, years for them to lose their habits of clowing and get down to the nitty-gritty of playing the game conventionally. The NBA pros play strictly according to Hoyle, depending on the excellence of individual and team performances to attract the crowds.

* * * *

On the other hand, while the Magicians can and do play terrific basketball -- in addition to Tatum and Haynes, the roster includes former Duquesne All-Amreicans Jim Tucker and Chuck Cooper they attract fans who want to laugh, who want to lose their frustrations who want to be amazed by sleight-of-hand ..tricks ..that match perfectly with the club's name...

* * * *

Since the teams have separate approaches to basketball when they appear on a card together, there is a happy marriage of the serious and the humorous and the fan is the big winner all around.

"We don't try to kid anyone into believing that we play serious basketball." Goose Tatum has explained.

"No," says Haynes. "We believe people like to be entertained. We try to entertain them, and we believe we do a good job of it. Yet I don't think we stray too far from the 'melody.' We can play basketball, too, when we want to. We think we could do all right holding down a NBA franchise--but of course we would have to practice a new style to do it."

Proof of the fact that the Magicians can play basketball, too, was found in a statement by Haynes: "Goose is setting so many scoring records this season they don't even make news anymore. He has hit 65 or 70 points to make the headlines today. His 50-point nights are just ordinary for hm."

* * * *

In addition to Tatum, the solid basketball men include Haynes himself, who was a star at Langston University before turning pro; Josh Grider, a former Tennessee State University great, who expects to grab a Master's degree shortly; Tucker and Cooper, two impressive all-around performers; and Floid Buie, a one-armed whiz who used to captain the Tennessee State five.

* * * *

"I could be prejudice," Haynes said, "but I think ours is the greatest entertainment basketball team in history. We'll gladly take on any team that thinks we aren't."

Was this a veiled challenge to the Harlem Globetrotters? "Could be," said Haynes, with a chuckle.

Morgan College's Dean Of Women Appears on Broadcast

Kansas City, Mo.

BALTIMORE, Md., — (ANP) — Mrs. Thelma P. Bando, dean of women at Morgan State college, was interviewed recently on a Voice of America program that is broadcast throughout Africa.

Fri. 3-1-57

Mrs. Bando described her work at the college on "America's Negro Women," with Miss Madelyn Fay of the Voice of America staff as the interviewer. The program is a weekly one on the Voice's schedule and is beamed to all parts of Africa as a means of informing peoples of that continent about outstanding American women of color who have achieved notable success in their fields.

49b

Dean of women at Morgan for 13 years, Mrs. Bando is a native of Philadelphia, Pa., a graduate of Howard university and holds the M.A. degree from Columbia university. She was conferred the honorary degree of Doctor of Humane Letters by Virginia seminary and college.

Dr. Irene Diggs, professor of sociology at the college, has also been invited to appear on the broadcast.

Ethiopian boy still in running for TV $20,000

Tribune P. [illegible]

Los Angeles Calif.

Wed. 2-27-57

Mesfin ("Mickey") Binega, 16-year-old high school boy from Addis Ababa, Ethiopia, Norma Blum, 17, from Rio De Janiero, and Duane Carlson, 23, Naperville, Ill., editor, teamed up Feb. 21 to win $15,000 in the third round of the $25,000 Golden Medley Marathon on CBS-TV's musical quiz, "Name That Tune".

49b

The trio will postpone their $20,000 try to Thursday, Mar. 7, because the two youngsters will be in Washington next week, as part of their current visit to this country.

Tonight, 11:15 pm on The Late Show, channel 9

JACKIE ROBINSON STORY

starring Jackie Robinson

Post + Times Herald

Sat. [illegible] 57

Wash[illegible] 10-D

49b

THIS IS JUST THE BEGINNING!

This week starts a new era of movie entertainment from WTOP-TV's new library of some 250 full-length films from *20th Century-Fox*, *United Artists*, and *Columbia* studios. Tonight you will see one of Hollywood's finest films, shown for the first time on Washington television, on **THE LATE SHOW** at 11:15 pm. **WTOP-TV,** at Broadcast House

9

Hint Drive For Sepia Dancers On TV Shows

Defender Chicago, Ill. p. 9

Sat. 3-16-57

By BAKER E. MORTEN

(ANP) — There is a growing concern among observers, both white and Negro, to see sepia chorus girls and dancers land jobs on some of TV's current shows There is also about a dozen reasons why they should be employed by many TV programs.

The degree of accelerated advertising sales among Negroes is merely one of the reasons. At the same time, the drop-off in sales in Southern areas to such a move would be virtually nil as has been proven by virtue of the Nat (King) Cole nationally-televised show.

The Jackie Gleason Show, the Perry Como affair, and Sid Caesar's Hour are only three prospective shows that, by virtue of command, should employ Negro entertainers.

Millions of Negro Americans every week watch these three programs and patronize the sponsors of the shows.

Indeed, this alone is reason enough for Gleason, Como and Caesar to consider Negro talent for their shows.

However, public opinion weighs heavily in such matters. Since the time is ripe for demands of this nature, it wouldn't be a bad idea for the pulse of the public to be felt in the matter of television and the employment of Negro entertainers.

A letter to Gleason, Como and Caesar would be of a timely and practical nature in ascertaining their feelings to such a proposal. Because of the past policy of some programs in not using Negro entertainers numerous Negro talent today lay in waste.

Journal + Guide

Sat. 3-9-57

At Gold Coast Celebration

Miss Etta Moten accompanied her husband, Claude T. Barnett, director of the Associated Negro Press, to Gold Coast in Africa for the celebration March 6 when that country became the new and independent nation of Ghana.

Miss Moten represents NBC-WMAQ and secured tape recordings for use on her radio show which emanates from out of Chicago. Recently she toured Haiti with Mr. Barnett.

Surprises Galore for GI on TV

Courier p. 5

Pittsburgh, Pa.

Sat. 3-30-57

HOLLYWOOD — Marine Corps postal clerk Quincy L. Hawkins received several surprises during his appearance on NBC-TV's "Truth or Consequences" show.

Lured to the studio by his Marine buddies, Hawkins was selected from the audience as a private first class, but five minutes later had been promoted to corporal and was reunited with his mother, Mrs. Willie Hawkins, from Halifax, N. C.

■

GIVEN A BATCH of mail to separate as a "consequence" by program em cee Bob Barker, Hawkins' first surprise came when he came across a letter from his mother. The next surprise was the off-stage voice of his commanding officer, Capt. Wallis Zek, announcing the promotion, and the climactic surprise came when Mrs. Hawkins, flown to Hollywood by "Truth or Consequences" for the reunion, stepped from behind a screen to embrace her son.

Corporal Hawkins is stationed at El Toro Marine Base, Calif.

Wins $891 For Answering Radio Quiz Question

Call

Fri. 3-29-57

Kansas City Mo.

MARSHALL, Mo. — Last Monday was a dreary, rainy and dismal day for most residents here but not so for Miss Willa Brown, a retired school teacher, who correctly answered the Holsum Relay quiz question when contacted by phone and won $891.65 in prizes.

Since December 2 the company has presented the quiz over Radio Station KMMO, asking the same question. Hundreds of persons listen daily and hope to answer the question should they be phoned.

On Monday, Miss Brown was called and she became the winner. Within an hour over 100 calls of congratulations were received by Miss Brown and scores of neighbors continue to drop by to view the display of lovely gifts. Modestly the winner remarked, "I guess it was just my lucky day."

49b 1957

Defender Sat. 5-4-57 Chicago, Ill.

CAROLYN STRICKLAND, 10 year old Brooklyn school girl teamed up with Dr. Robert Hayton of Hunter college to win first round prize of $5,000 on "Name That Tune" a quiz show on CBS-TV. They are shown with quiz master George de Witt.

49b

Sammy Davis, Jr., Set On Allen TV Broadcast May 5

Defender Sat. 5-4-57 P. 9

Chicago, Ill.

Sammy Davis, Jr., ace of the stage and airwaves, returns to the Steve Allen show Sunday 7:00 p.m. on NBC-television.

49b

Sammy is no stranger to the Allen show, having made a trio of previous guest starring appearances on the highly rated program. In fact it was when Sammy was guest on show last season that Allen's rating almost doubled his closest rival, Ed Sullivan credits.

The advance programs make no mention of what Allen and Davis will do but dollars to doughnuts they'll perform a sort of duet with Steve at the piano. In addition Davis will sing a number or two as well as cut a few steps dance wise.

It was the letters written in asking for repeat performance of Davis that had him back again in a single season. And the last time the request from viewers was the same—all in favor of Allen bringing the great "Mr. Wonderful" of the now closed Broadway show by samename fame.

Since closing on Broadway Davis has won new laurels in nightery circles. His engagement at Chicago's Chez Paree was a record breaker during its three weeks run. The same went for his socko at New York's Copa and later he appeared in Las Vegas and more records were set. On opening night in Las Vegas his special guest was Frank Sinatra.

Choir To Sing On May 19 In Memory Of Mary M. Bethune

Globe P. 1

Fri. 5-3-57

Nashville Tenn.

NEW YORK — On May 19, the choir of Bethune-Cookman College will present a special program over the ABC Radio Network marking the second annual observance of "Mary McLeod Bethune Commemoration Week." The program is part of the regular weekly series featuring the choirs of the member colleges of the United Negro College Fund.

49b

The special Bethune-Cookman Choir broadcast, honoring the late Mrs. Bethune and her great contributions to America, is presented in cooperation with the National Council of Negro Women. Mrs. Bethune was the founder of both Bethune-Cookman College and the National Council of Negro Women.

The United Negro College Fund choral programs originate from New York, Sundays, 10:35 to 11:00 a.m. over WABC and are heard at varying times over the nation-wide ABC Radio Network. Consult your radio page for local time of broadcast.

Other college choirs to be featured on the ABC-UNCF series during the month of May are as follows: May 5, the choir of Morris Brown College, Atlanta, Ga., under the direction of G. Johnson Hubert; May 12, the Chorale Society of Shaw University, Raleigh, N. C., directed by Harry Gil-Smythe; and May 26, the choir of Fisk University, Nashville, Tennessee under the direction of Harry von Bergen.

The United Negro College Fund's 14th annual nation-wide appeal in support of its 31 member colleges is now in progress. Under its national chairman, Lee. H. Bristol, president of Bristol - Myers Co., the Fund seeks to raise $2,000,000 in 1957.

Allen Student In Duke's TV Show

Journal and Guide

Sat. 5-11-57

Norfolk, Va

NEW YORK — Julius C. Fields, 1953 graduate of Allen university, appears on "A Drum is a Woman" May 8th over CBS. The nationwide show is a musical adaptation of Duke Ellington's new album by the same name.

P. 15

Mr. Fields, who is a dancer in "Shinbone Alley" which is starring Eartha Kitt, received his initial training in Allen university's modern and creative dance group.

49b

Negro Station's Tower Collapses

Advertiser

Montgomery, Ala.

P. 1

BIRMINGHAM, Ala. (AP) — The tower of an all-Negro radio station collapsed Friday night, and an announcer who ran briefly for lieutenant governor charged that the guy wires were cut.

49b

The tower of station WEDR, first of three all-Negro radio stations to begin operating in the Birmingham area, fell over in a U-shape with the lower part still standing. The station was knocked off the air.

Sun. 5-18-58

Perry L. Thompson, who entered and then withdrew from the race for lieutenant governor in the May 6 Democratic primary, said the guy wires were cut.

When Webb first went on the air about three years ago the tower it used then was damaged by vandals.

Shelley Stewart, program director of WEBR, said the station had not received any threats.

49b

Courier P. 2

Sat. 5-31-58

49b

Smart. Pretty 14-year old Leslie Uggams, winner of a "Name That Tune" contest on TV, in addition to being a talented singer, poses for a photo in Pittsburgh with the University of Pittsburgh's Cathedral of Learning in the background. Miss Uggams took time out to crown Arlene Austin as "Queen" of Herron Hill Junior High.—Harris Photo.

Pittsburgh Pa.

49b

5-4-57

JOYCE BRYANT ON "STRIKE IT RICH" — Former singing star Joyce Bryant appears on the CBS TV's "Strike It Rich", Tuesday, April 23, with a clerical group from Oakwood College, Huntsville, Ala., where Miss Bryant is in missionary training. Miss Bryant struck it rich for $500, with an additional $434 promised on "the heartline". Master of ceremonies is Bob Paige substituting for Warren Hull.

Thurs 10-17-57

49b

Star PA 39. Washington, DC. Thurs. 10-17-57

DE LAWD PASSES A MIRACLE

Vinette Carroll (left), William Warfield and Hilda Hayes are but three of the all-star cast of 80 to be seen on the Hall of Fame presentation of Marc Connelly's moving Pulitzer Prize fable, "The Green Pastures" tonight at 9:30, WRC—4.

Negro Teachers Irked At Norfolk TV Test Snub

Post and Times Herald

8-21-57

NORFOLK, Aug. 20 (Spl.) Negro teachers have protested the manner in which they were declared ineligible for teaching positions in Norfolk's educational television program.

The experiment, financed jointly by Norfolk and the Ford Foundation's Fund for the Advancement of Education, is scheduled to get under way when the fall term begins.

The city's school administration asked 60 teachers and supervisors, including 15 Negroes, to participate in a training class-workshop during July. The object was to select the four best teachers for the needed television positions: one in plain geometry, one in American history and two in general science.

Just before the workshop concluded, Assistant School Supt. Herman N. Williams told the School Board: "Knowing that they could not participate, the Negro teachers have been good sports about it."

The Negro members of the class expressed amazement at Williams' statement, protesting it was the first indication they would not be considered for the positions because of their race. Otherwise, many said, they would not have given up summer plans for the workshop. One said she had given up a fellowship at a New England college to join the training class.

Williams, who meant his remark to be complimentary, later was quoted as saying he had "no apologies" to make for it. The Negro teachers further resented that.

School officials privately expressed concern over the Negroes' expressions of humiliation because Norfolk's school system is proud of its race relations. They admitted the Negroes had not been previously told they would be ineligible, but one official said:

"With Norfolk already in the fire with its desegregation case before the courts, and with the state's massive resistance program and the Stanley plan threatening to close and withdraw funds from desegregating schools, we simply took for granted the Negro teachers understood the situation."

In New York, a spokesman for the Fund for the Advancement of Education expressed "surprise" at the color bar, but added the Fund's only interest was to get the best teachers available for the educational TV experiment. "And we leave that entirely up to the community," he said.

TV STAR and concert pianist, Leroy Gentry, opens his 1957-58 concert season with an appearance at Abraham Lincoln Center, at a musical interlude sponsored by the Chicago Music Association, Sunday, Nov. 3. Gentry, widely acclaimed pianist has won a hearty response from TV audiences as well as concert gatherings. He plays Bach, Liszt, and Debussy with equal skill and freshness. Sharing the musical interlude with Gentry will be soprano singer and winner of the Ditson award, from the Chicago Musical College, Edna Williams.

'The Green Pastures' to be on TV

"THE GREEN PASTURES," the play Marc Connelly wrote from the novel, "Ol' Man Adam and his Chillun'," is going to get the TV treatment on the Hall of Fame series, NBC (WABT) this TV season.

There'll be an all-Negro cast, as was the stage play, and it'll be headed by William Warfield as "de Lawd." Eddie (Rochester) Anderson will portray Noah and Cab Calloway will be the king of Babylon. The play will be in color and black and white on Oct. 17.

"Old Man Adam" was a best-seller of the late 30s and in Negro dialect interpreted the Bible as a very simple person would. The stage play, "The Green Pastures," was a Broadway success and toured the nation.

It should make an outstanding contribution to the TV season.

49b 1957

When Johnny Came Flying Home

49a

Informer Houston, Tex. Sat. 9-14-57 P. 1

Happily greeting members of his family and friends who met him at Houston's International Airport Saturday afternoon is Johnny Nash, young singing star who gained fame when he won the Arthur Godfrey Talent Scouts show.

Son of Mr and Mrs John Lester Nash of 3409 Reeves, the young singer will visit briefly with relatives before returning to New York to complete his high school training. He is a former student of Jack Yates High School.

Bing Crosby and CBS Stand Behind Satchmo For Spot on Edsel Show

Courier P. 21 Pittsburgh Pa. Sat 10-19-57

BING AND SATCHMO

NEW YORK—With a threatened walkout by Bing Crosby and a firm stand by the Columbia Broadcasting Company insisting on his presence, Louis Armstrong appeared on Sunday's "Edsel Show" spectacular although the sponsors had wanted to drop the star because of his recent comments to the President.

It is understood that attempts to oust the trumpet star from the long-scheduled appearance were begun immediately after his criticism of Eisenhower. Since that time, of course, the President has sent troops into Little Rock, and Armstrong has made somewhat more friendly remarks to the Chief Executive.

Frank Sinatra and Bing Crosby co-starred in the video epic for the new Ford car.

There was some suggestion along video row that the Edsel firm had also felt inclined to drop its protest against Armstrong's appearance because there had not been any bad reaction from the public following his appearance in "Crescendo," another CBS spectacular, several weeks ago.

49b 1957

Courier
Sat 5-11-57
Pittsburgh

HONORED — The Louisville Urban League Guild honored Mrs. Frances DeBerry who appeared not too long ago on the 64,000 TV quiz show (her category, Shakespeare), at a musical tea. Mrs. Geneva C. Wolson was chairman; Mrs. Rose M. Banks, president. Shown here, Mrs. DeBerry chats with artists who provided excellent music during the affair. Left to right are Marshall Primack, Alleine Lurton, Harold Wilson, Cloyd Stratton, Mrs. DeBerry and Iran Acton.

Courier
Sat 5-18-57
Pittsburgh, Pa
P.22

49d

Duke Stars—Duke Ellington, who starred in the Television production of "A Drum Is a Woman," on the United States Steel Hour last week, is shown in a scene from the production, along with singers Joya Sherrill and Margaret Tynes. The CBS-TV show dealt with the spread of jazz, with Madam Zajj, a gaudy, sophisticated siren symbolizing jazz, leaving her home in the jungle and reaching New Orleans and then to limitless success in every part of the world.—(See reviews on next page)

Courier Sat. 5-18-57 P.

Pittsburgh Pa.

Split $7,000—Although they didn't win the top prize, Dr. Robert Hayton, instructor of government and international law at Hunter College, New York City, and his partner, 10-year-old Carolyn Strickland of Brooklyn, N. Y., wound up with total winnings of $7,000. They appeared on the CBS television musical quiz show, "Name That Tune," Tuesdays, 7:30 to 8 P. M., (EDT.) —ANP Photo.

IN TV JAZZ FANTASY

Weeklys Sat. 4-27-57 P. 18

New Orleans, La.

Duke Ellington, Joya Sherrill and Russell Procope in "A Drum Is A Woman," a jazz fantasy, composed and narrated by Ellington, to be seen "live" in color and black-and-white on "The United States Steel Hour" telecast, Wednesday evening, May 8, over the CBS-TV network.

P. 1 World Atlanta Ga.

NAT "KING" COLE ON NBC-TV REGULAR FALL SCHEDULE — The half hour summer presentation of the Nat "King" Cole NBC-TV show, Tuesdays, 10-10:30 P. M., NYT, has been selected for the network's 1957-58 regular fall programming beginning Sept. 24 — but at a new time, 7:30 to 8 P. M. NYT. The popular pianist-singer, still sponsorless, though showing increased audience ratings since his expansion to a half-hour format, is shown above with Harry Belafonte, another popular singer-actor, who was Nat's guest recently. — (ANP).

Was Nat Cole Show Saved by Ratings?

Courier Sat. 8-31-57 P. 21

Pittsburgh Pa.

By **CHARLES J. LIVINGSTON**
(For Associated Negro Press)

Nat King Cole's long hunt for a sponsor for his weekly Tuesday night television show may soon be over and his hope fulfilled.

That much seemed a possibility last week in the wake of two significant developments.

First, NBC-TV rewarded Nat for the showing he has made on video this summer by retaining him on the 7:30-8 P. M. schedule for the fall season. The network retained Nat in the face of a strong bid by Sterling Drug for the half-hour spot for its noonday show, "My True Story." But actually the popular singer had already consolidated his position on video and all NBC had to do was recognize.

■

IN THE project just concluded, Cole, with a big assist from some of the biggest names in show biz, upped his video rating by 45 per cent and his share of audience by 29 per cent since his show expanded to a half-hour summer presentation. And when a man acquires that much publicity, you just can't run the risk of losing him to a rival network.

The second development centers on what this writer believes was a bit of behind-the-scene maneuvering engineered by another outstanding tan personality.

■

IT CONCERNS the efforts of the Chock-Full-O-Nuts coffee-restaurant chain organization to buy Cole's TV time for viewing in the northeastern section of the country where it has wide distribution. This indicated that combined sectional financing is the answer to Nat's woos, since the network is believed to be lukewarm about regional sponsorship.

At any rate, gains were made in behalf of the great entertainer—Nat Cole. The behind-the-scene worker: former Brooklyn Dodgers star, Jackie Robinson, of course.

49b 1957

Courier Pittsburgh Pa. Sat. 4-27-57 P.23

TV Date—Duke Ellington, Joya Sherrill and Russell Procope in "A Drum Is a Woman," a jazz fantasy, composed and narrated by Ellington, will be seen "live" in color and black-and-white on "The United States Steel Hour" telecast, Wednesday evening, May 8, over the CBS-TV network. This musical tale reveals such basic jazz history as the African and Caribbean rhythmic origins, the New Orleans beginnings of modern jazz and the spread of the art form.

NBA drafts ten tan players

Afro-American

Sat. 4-27-57

ST. LOUIS — Clubs of the National Basketball Association drafted ten colored players in their annual meeting here Wednesday.

By taking three each, the Philadelphia Warriors and Syracuse Nats led other teams in the loop in the number of tan stars selected. However, both face the task of persuading at least one of their draftees to sign for pro basketball.

The Warriors chose Al Lewis, co-captain of the 1956 LaSalle College team; Max Jamison of Kentucky State, and Woodrow Sauldsberry of Texas Southern University.

The Nats picked up Dick Gaines, Seton Hall University luminary, and Vinnie Cohen and Jim Brown of Syracuse University.

The problem for these two teams stems from the fact that Sauldsberry and Brown may not be available. The former already is playing with the Harlem Globetrotters and the latter, Brown, was drafted by the Cleveland Browns football team.

* * *

THE BOSTON CELTICS chose two in the draft, and the Minneapolis Lakers and Detroit Pistons one each.

The Celtics took Sad Sam Jones of North Carolina College, and Maurice King of Kansas.

The Lakers selected George Brown of Wayne University, and Detroit, formerly Fort Wayne, gor Bob McCoy of Grambling University.

TV Award Is Basis For Action

Journal & Guide

Sat. 4-6-57

Norfolk, Va.

Woman, 95, Wins $500 On "This Is Your Life" Story

P. 20

WORCESTER, Mass.—(INS) — A 95-year-old ex-slave who suffered a heart attack following Welfare Department investigation of her $116.40 old age grant after she was awarded a $500 gratuity on a national TV program Friday was reported fairly comfortable.

Mrs. Arries Ann Ward is under treatment at Memorial Hsopital.

She was awarded the $500 gratuity on Ralph Edwards' "This is Your Life' program for her "kindness, understanding and love of children.

• • •

EDWARDS ALSO announced a gift of $1,000 for the city of Worcester to pay for a playground in a housing project in honor of Mrs. Ward. Edwards announced the city still would get the gift.

Mayor James O'Brien, City Manager Francis J. McGrath and James E. O'Neill, director of public welfare, have issured statements describing Mrs. Ward as a lovely woman, deeply religious and more than grateful for what she gets out of life.

THEY ANNOUNCED they are investigating Welfare Department action which threatened her old age assistance. Her son, William Ward, 57, also had been threatened with prosecution for failure to contribute to his mother's support.

City Councillor George Wells, a former member of the Governor's Council, filed an order for an investigation of the case after Mrs. Ward was taken to Memorial Hospital.

Wells said that too liberal interpretation of Welfare Department regulations was "evident." He declared:

"The city, as I see it, would suffer a net loss of $16.40 for a year in Mrs. Ward's case. It's all very picayune."

Courier Pittsburgh Pa.

Sat. 4-27-57

JOHNNY MATHIS AND GRETCHEN—Johnny Mathis, motion picture, stage and recording star, shown being interviewed on Blair's Foodland "Radio Party of the Air" by program hostess Gretchen Jackson of Radio Station WBMS. Johnny Mathis' recording of "Wonderful, Wonderful" and "It's Not For Me To Say" have catapulted him to fame—as well as his outstanding performance in the current film "Lizzie."—Andre Photo.

Courier P.22 Pittsburgh Pa. Sat. 4-2 57

Wins Award—Robert Mosley, Pittsburgh baritone, who also sings on KDKA-TV, was one of the award winners in the Metropolitan Opera auditions of the air. Mosley, who reached the finals by virtue of winning the regional auditions, won a $500 scholarship.

Around the Theatrical World

A Reader Blasts Rock 'n' Roll and Pitts

By GEORGE E. PITTS

(Courier Theatrical Writer)

Courier p. 22

Pittsburgh, Pa.

Sat. 4-27-57

Dear George:

You and I should meet on Barry Gray's radio show or Mike Wallace's TV program. Our views of rock and roll "music" are exactly opposite.

Pitts

In fact, your newspaper (through Mr. Prattis, editor of the Courier) has printed my views on this subject.

Many defenders of rock and roll music claim that if someone is opposed to rock and roll they are using it as a screen to hide anti-Negro feelings.

I have two radio shows in addition to my columns and I fight rock and roll as best I can.

The "music" is junk and the kids have been sold a bill of goods by the record companies and many disc jockeys. Time after time kids are stabbed and clubbed at these wild affairs. As for Elvis and Little Richard, they are two filthy performers who will some day have much to answer for. In your recent column you justified them because they make huge amounts of money.

Little Richard, Fats Domino and others like them have done much to hurt the Negro race—and it's time you fellows realized that.

Unthinking white people are quick to forget the tasteful, fine performances of a Lena Horne, Nat Cole, or Billy Taylor, or Bill Kenny and instead think of Fats and Little Richard as being typical of the Negro race.

I hate to see the Negro race associated with such musical junk and vulgarity. And I am annoyed to read your weekly "white-washings."

Sincerely yours,

BILL BUCHANAN

Radio-TV editor, Boston Daily Record,
Boston 6, Mass.

49 b

Star p. [illegible]
Fri. 4-2[illegible]-57
Washington, D.C.

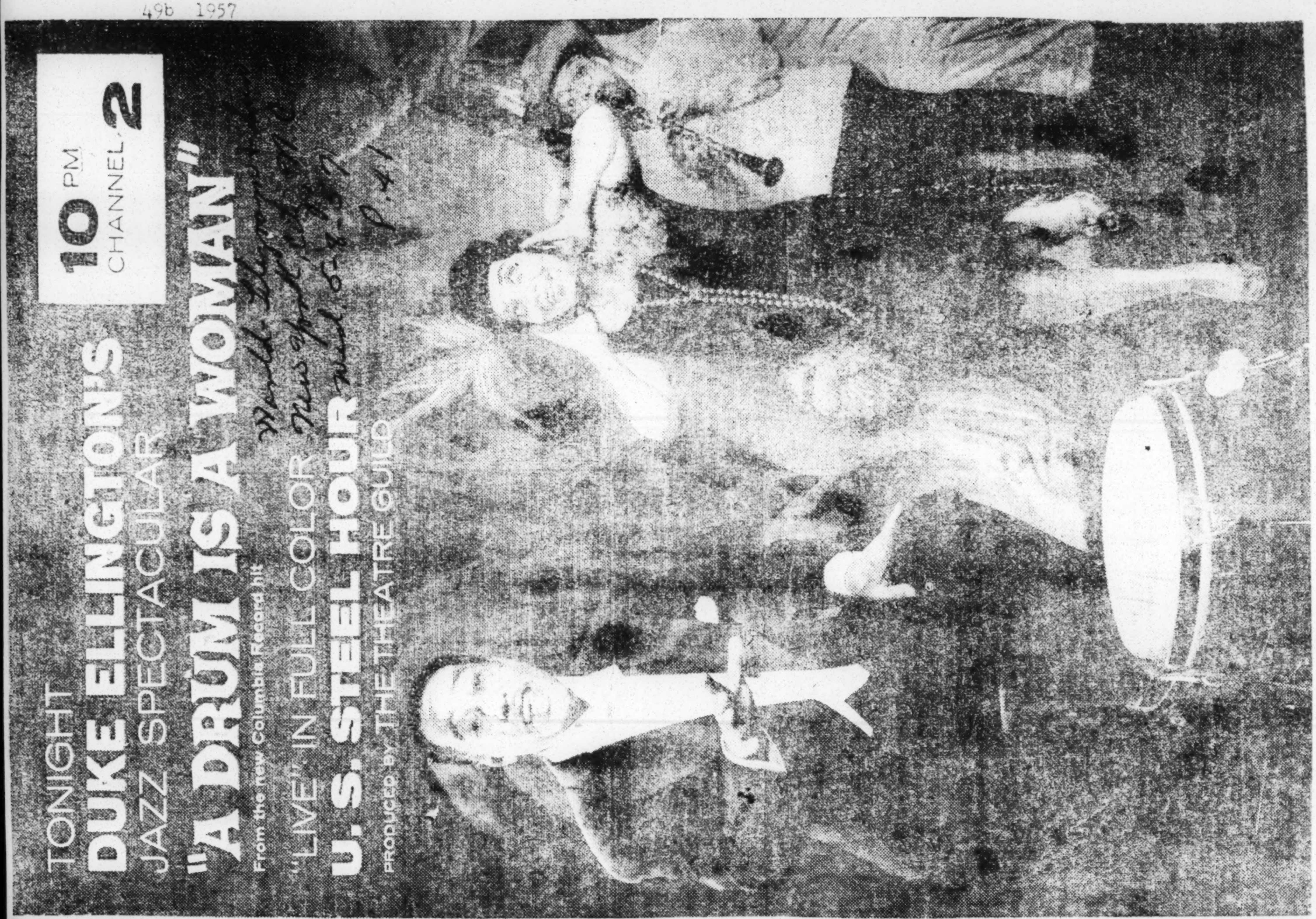
THE BILLY WILLIAMS QUARTET

The Billy Williams Quartet will join a host of other stars to pay tribute to Kate Smith, Sunday night (9 o'clock, WMAL—7).

Defender p. 4
Chicago, Ill.
Sat. 4-6-57

JAMES A. MOORE, 28, of 4348 South Ellis ave., will appear on an amateur hour program as a vocalist Sunday, April 7, The amateur hour will be simulcast from 12:00 to 1 p. m,. over WGN and WGN-TV.

496 1957



TONIGHT

DUKE ELLINGTON'S

JAZZ SPECTACULAR

"A DRUM IS A WOMAN"

From the new Columbia Record hit

"LIVE" IN FULL COLOR

U.S. STEEL HOUR

PRODUCED BY THE THEATRE GUILD

10 PM

CHANNEL **2**

World-Telegram
News [illegible]
Wed 5-8-57
p. 41

Billy Rowe Gets Own Radio Show

NEW YORK—Billy Rowe, who used to write a column for this paper and went on to become the first deputy police commissioner of his race in America, will take the format of his successful column to the air.

The new program will be heard every Friday night at 11 o'clock over WOV, sponsored by the Jacob Rupert Brewery, makers of Knickerbocker Beer. To be known as the "Knickerbocker Reporter," Rowe will present "Inside Harlem Facts" and touch on every phase of the news dealing with and about the Negro at home and abroad. From time to time he will interview prominent social, civic and political leaders, and each week deal with the headlines from The Courier and other weekly papers.

The former Courier theatrical editor will be like the feature page of an expanded night Negro news coverage by Radio Station WOV. The new series of hourly newscasts, "Our World and the World at Large," will have John Smith before the mike daily from 10 to 11 P. M. This series is also sponsored by Knickerbocker Beer.

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TONIGHT

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PRODUCED BY THE THEATRE GUILD

10 PM
CHANNEL **2**

World-Telegram & Sun
New York City N.Y.
Wed. 5-8-57
P. 41

496 1957

Jackie seeks 'hubby-wife' TV program

Afro-American
Sat. 7-13-57
Baltimore, Md.

NEW YORK — ~~Jackie Robinson~~ took a swipe at the ~~television industry~~ here last week.

The ex-baseball star envisions a particular kind of TV offering that would ~~deep broadcasting's color line.~~ P. 10

"Don't want to toss daggers at anybody," says Robinson, "but I'm afraid the broadcasting industry isn't ready yet for what I'd like to do."

49 b

Jackie yearns for a format like the one Tex and Jinx have successfully utilized — the husband-and-wife interview show, with Robinson and his wife Rachel exchanging banter with a procession of guests.

He's been trying to sell his TV brainchild since he flew the baseball coop and became a restaurant executive.

"It's not that I plan to leave the restaurant chain," said Robinson. "I could do that job along with a TV show. My employer has seen Rachel and me on TV and he's encouraged us to do more. Rachel is good on television, although she's not as anxious as I am to get into it.

"From time to time, we find a little interest, but always when it gets down to brass tacks, nothing ever happens. I'm afraid it's a long uphill fight to accomplish what I want to do. Good friends of mine in the business have told me this."

~~Roundup~~

World-Telegram + Sun P. 16

Segregation To Fill Hour On Hearing

Sat. 6-8-57
New York

"Segregation and the South," a full hour documentary film study of progress and reaction in the three years since the Supreme Court ordered integration in the nation's schools, will be shown on ABC-TV's Open Hearing tomorrow. Because of the length of the film, Open Hearing, will start a half hour early, at 5 p.m.

49 b

~~Louella Parsons:~~

Post + Times Herald Mon. 7-15-57 P. 11-b

Nat King Cole Gets Role Of Father of the Blues

Washington D.C.

HOLLYWOOD, July 14 (INS) — ~~Life is gr-a-a-nd for Nat King Cole these days. Not only is his new half-hour TV show flourish~~ing, but he has himself a choice role at Paramount.

Parsons

49 b

Nat will play W. C. Handy, father of the "blues," who is alive at the age of 84. Handy, who is blind, wrote "St. Louis Blues," "Harlem Blues," "Basement Blues," "Memphis Blues"—he had almost a monopoly on this type of tune.

Robert Smith, who will produce Nat's epic, is trying to get Eartha Kitt and Pearl Bailey, and between you and me, this picture ought to be a humdinger.

Oh yes, I nearly forgot. Nat opens at the Cocoanut Grove on Wednesday. Aside from that, he has nothing to do.

J. C. Smith Opens July Air Series

Defender
Chicago, Ill.
Sat. 7-6-57

NEW YORK — The choirs of Johnson C. Smith university, and Clark, Bethune - Cookman and Wiley colleges will be heard during the month of July over the American Broadcasting Networks' weekly radio series. P. 3

The July schedule, as announced by W. J. Trent, jr., is July 7, Johnson C. Smith university, Charlotte, N. C., under the direction of Christopher W. Kemp; July 14, Clark college, directed by J. deKoven Willingsworth; July 21, Bethune-Cookman college, under the direction of Thomas D. Demps; and on July 28, Wiley college, directed by Gerald W. Johnson.

49 b

Owens On Ross VIP Air Program

Crusader
Chicago, Ill.
Sat. 7-13-57

Jesse Owens, former Olympic track star and currently administrative assistant on the Illinois Youth Commission, and Fanny Butcher, literary editor of the Chicago Tribune, will be the prominent Chicago area guests interviewed by Norman Ross on WBKB's "V.I.P.," Sunday, July 14, (9:30-10 p.m.). P. 19

49 b

Owens, who won for the United ~~States several gold medals in the~~ Berlin-held 1936 Olympic games, will be asked by Ross if he thinks the U. S. should have accepted Russia's recent invitation to participate in a Moscow-held International Festival of Sports to be held later this month.

Ross' questions to Miss Butcher, longtime Tribune literary editor, will concern the subject of public censorship of books.

In addition to Ross' perceptive interviewing, questions to the guests may come from the studio audience as well as from viewers at home who may mail their questions to Ross in advance of the show.

"V.I.P.," which spotlights two notable Chicago area guests every Sunday evening with the intention of eliciting information to both enlighten and entertain the viewer, is produced by Ross-McElroy Productions and directed by Cliff Braun.

Nat King Cole In His First Southern TV Appearance

Daily World
Wed. 7-3-57
Atlanta Ga.

King Cole, recording and TV Star appeared in the first commercial TV program in the South Tuesday night when he appeared over WSB-TV at 9 P. M. The famous star had Frankie Laine as his guest.

49 b

Carmen McRae On Woolworth Hr.

Courier P. 23
Pittsburgh Pa.
Sat. 7-6-57

NEW YORK—Soprano Elaine Malbin, jazz stylist Carmen MacRae, concert pianist Eugene List and popular singer Don Rondo will join Percy Faith and his orchestra in a memorial program in honor of George Gershwin on CBS radio's "The Woolworth Hour: the Best in Music" Sunday, July 7 at 1-2 P. M., EDT.

49 b

On this all-Gershwin program, Miss MacRae will sing "Someone to Watch Over Me" and the rhythm song, "They All Laughed."

Marguerite Belafonte Takes Own Radio Show

Call Kansas City, Mo.
P. 3, Fri. 11-1-57

NEW YORK CITY. — (ANP) — Marguerite Belafonte, lecturer and women's editor, has joined the newly re-styled "Ladies' Day" program, ~~9:00-9:30 daily on Radio~~ Station WOV. She will be in charge of women's feature material and will present a daily vignette titled "Speak Up, Ladies," in which she talks for and to women on the topics they care about: food, fashions, children, community activities, etc.

49 b

She will also handle interviews with representatives of community service organizations. Bill Mercer, formerly of Philadelphia, has been engaged as master of ceremonies for the progam. "Ladies' Day" is part of WOV's 13 and one half hour daily Negro programming block.

Mrs. Belafonte is an outstanding figure in the women's field. She is the mother of two young children, a child psychologist and former teacher. She is also women's editor of the New York Amsterdam News.

She holds a B.S. degree from Hampton institute and a master's degree from New York university (where she also taught) and has studied abroad at the Universities of Heidelberg, Madrid and the Sorbonne.

---

49 b
Journal + Guide - P. 15
Norfolk, Va.
11-5-57

Merely Sensational

"Sensational" is the word they use to describe Doris Johnson, who is now appearing in the New York area with the Jive Bombers. Miss Johnson, a talented singer, is the "pin up" ~~girl of many Air Force~~ units, having toured with a show appearing at Air Force bases. She has also appeared in Tripoli, Germany, the Azores and Bermuda as well as on the Ed Sullivan TV show.

49b 1957

Segregation, South Film Study On ABC TV Sunday

Daily World
Atlanta, Ga.
Sat. 6-15-57

"Segregation and the South," an hour-long documentary film study of progress and reaction in the South during the three years cince the U. S. Supreme Court ordered desegregation of the nation's schools will be shown on ABC Television network's "Open Hearing" Sunday at 5 p. m. (EDT).

The film was made by the Fund for the Republican and it traces the effects of the Court's 1954. school ruling and subsequent integration orders of the Court in other fields, through the sometimes peaceful desegregation in 'fringe' communities, the rise of the White Citizens Councils and the rebirth of the Ku Klux Klan, the Montgomery bus protest movement, violence and marital law in Clinton Tenn., and scattered stirrings toward interracial communication in deep South areas

Participants in the film include Roy Wilkins, NAACP executive secretary, Thurgood Marshall, NAACP special counsel Rev Dr Martin Luther King, Jr leader of the Montgomery bus boycott A Phillip Randolph president of the Brotherhood of Sleeping Car Porters, Senator Herman Talmadge of Georgia, and a spokesman for the KKK and White Citizens Councils

Comments on the program may be sent to John Daly, Vice President, ABC-TV, 7 West 66th Street New York 23 N Y

Top Radio Announcer

Courier Sat. 6-29-57

'Blind Gospel Boy'

Pittsburgh Pa.
P. 4

By AL DUNMORE

JOE WALKER, BLIND MIAMI SPORTSCASTER, WORKING THE "BOARDS" AT STATION WMBM

MIAMI—Few radio announcers have as large a listening audience as WMBM's Joe Walker, who combines a busy "Gospel" program with a 15-minute evening sports broadcast that has plenty of fans.

Joe Walker is blind and probably has few counterparts in the country. His ability to describe sports events is most unique and he has won wide acclaim for his accuracy. Boasting one of the finest radio voices in South Florida, Joe does an excellent job of making his radio audiences "see" the events he is describing.

■

JOE, A graduate of the Florida School for Blind in St. Augustine, Fla., was a classmate of the great blues singer, Ray Charles. It was because of Ray that he became interested in radio.

He first made a fling at broadcasting when he volunteered to do some programs for Station WFEC back in 1948. Shortly after that his popularity became so great that he was taken on as a regular announcer featured on gospel programs and was booked as "The Blind Gospel Boy." This is a name that has stuck with him.

Sports, however, became Joe's major interest and he has become a familiar figure around sporting events in Miami. He is a regular press box visitor at most baseball games, football games and boxing matches.

■

JOE WAS married about a year ago to a girl he met when she came to the studio with an amateur theatrical group that was broadcasting a play. Joe said they clicked immediately and he asked her for a date. They were married shortly afterwards and she has been his constant companion ever since.

They have their own apartment, and according to stork reports, they will be three some time this summer.

Joe is now heard regularly over Station WMBM and his time is in great demand.

He counts among his personal friends such sports greats as Yogi Berra, Archie Moore, Larry Doby and Satch Paige. These great champions hardly ever come to Miami without looking up Joe Walker.

HE COUNTS as one of his greatest thrills the fact that the Miami Sun Sox when they were in existence counted almost solely on him to attract Negro fans to the ball park. Following one of his broadcasts, some 2,000 Negro fans showed up for the game . . . a record of some sort in these parts.

Nat Cole TV Show Upped to Half-Hour

Courier Sat. 6-29-57
Pittsburgh Pa. P. 22

HOLLYWOOD (ANP)—Nat (King) Cole, exclusive Capitol recording artist who for the past season has had a 15-minute program every week over the NBC-TV network, on July 1 moves to a new time with an expanded format to 30 minutes.

Backed by a 16-piece orchestra conducted by Nelson Riddle (who also records exclusively for Capitol) "The Nat (King) Cole Show" will be aired a half-hour weekly, from 10-10:30 P. M. PDT (9-9:30 P. M. CDT).

The expanded version of the Cole telecast will include many of the features of his current 15-minute show, such as his stylized piano instrumentals and his vocal renditions of such Cole hits as "Mona Lisa," "Unforgettable," "Too Young" and other songs requested by fans of the program. Nat will introduce a different "name" guest star on each program.

NAT "KING" COLE

NAT UPPED

Afro-American
Baltimore Md.
Sat. 6-22-57
P. 10

NEW YORK—Nat King Cole has been upped to a half-hour from his 15-minute Monday television show, it was announced this week by the National Broadcasting Company.

The program also is to move from its 7:30 slot to a later 10 to 10:30 p.m., schedule.

Each week Nat will have a guest star. Nelson Riddle and his 16-piece orchestra and the Randy Van Horne choral group will back Cole musically.

The program will include the songs that have made Cole famous and he will continue to sing and play as he did on the early evening quarter hour program, which will be replaced.

Brewers of Rheingold

Courier 9-21

Nat King Cole Show Lands Beer Sponsor

Sat 9-14-57 Pittsburgh, Pa.

NEW YORK—Orders to buy the Nat (King) Cole television show came from all parts of the country, following the National Broadcasting Company's decision to offer the show on a regional basis after efforts to sell it nationally had failed.

First contract was signed with Liebmann Breweries, makers of Rheingold beer, who will sponsor the half-hour show in New York and Connecticut. It was reported that the sale price is $15,000 a week. Representatives of Gallo Wines of Modesto, Calif., were negotiating over the week-end for the California outlet. This company makes 32 brands of wine.

It was also revealed that orders were coming in to the sales department of NBC from Cleveland, Rochester, Pittsburgh, Washington and Baltimore for "pieces" of the show.

The Cole show has been the most discussed of the summer fare. Pitted opposite the famed $64,000 quiz show on Tuesday evenings, Cole had rapidly closed in rating-wise on one of TV's top shows. His last week's show was rated 14.2 as against "64's" 19.5. This has been an amazing rise from his initial 7.4 rating.

Cole has featured such guest stars as Sammy Davis Jr., Harry Belafonte, Pearl Bailey, Peggy Lee, Julius LaRosa, Frankie Laine, Johnny Desmond, the Merry Macs, Marguerite Whiting, the Hi Los and the Four Lads. These artists, personal friends of Nat's, have performed for scale wages, in order to give the show a push. In most instances, they are worth far more for guest shots on sponsored shows. Belafonte, for example, appeared on the show for the $500 minimum when he has asked as high as $15,000 for one TV appearance.

NAT (KING) COLE

Cole blasts agencies

Afro-American

9-7

NEW YORK—Nat King Cole lashed out at the advertising agencies in the North last week, even at a time when his television show was finally gaining sponsorship.

The singer who stars on his own NBC Tuesday night telecase, pointed an accusing finger at Madison Avenue which is the hub of the huge national advertisng wheel. He blamed these agencies for not selling his show and branded them as "worse than the South."

Sat 9-21-57

"AFTER ALL, Madison Avenue is in the North, and that's where the resistance is. I think sometimes the South is used as a football to take some of the stain off us in the North.

"Madison Avenue still runs television, and there is a certain amount of reluctance on its part to sell my show.

"We have had a good rating, and the top guest stars in the business," remarked Cole.

Baltimore Md

"NBC AND I are not doing this as a challenge, but as it should be done — as part of show business.

"Why shouldn't a colored entertainer have a show of his own? I admit you have to work harder to prove your point, but that isn't the reason for the show, and we didn't start it with that idea.

"This is a new phase that hasn't been previously attempted, I realize. I have been well received in nightclubs, records, so why not TV?

* * *

"I TAKE my hat off to NBC," the King continued. The company is spending $17,500 a week on the show, taking that out of its own pocket.

"What the network is doing is democratic and wise public relations, and I hope that is not forgotten."

King Cole TV Show Sponsors Pick Up

NAT "King" COLE

NEW YORK (ANP) — With the National Broadcasting Company's offer to sell the Nat "King" Cole show on a regional basis, sponsors were reportedly swarming to back the popular show.

Afro-American

Last week the first such contracts was signed by Liebmann Breweries, makers of Rheingold beer, who will sponsor the half-hour show in the New York and Connecticut areas. The sale price was reported at $15,000 a week.

Balt

Meanwhile, representatives of Gallo Wines of Modesto, Calif., were dickering for the show in the California area.

Gunther Breweries announced late last week they have signed to underwrite the show in the Washington and Baltimore market.

There were also offers from Cleveland, Rochester and Pittsburgh.

Sat 9-21-57

THE REGIONAL offer was presented by NBC after early attempts to sell it on a national basis ran afoul of bigotry in the South. One affiliate station in Birmingham, Ala., announced that it was dropping out of the Cole picture because of pressure from local bigots.

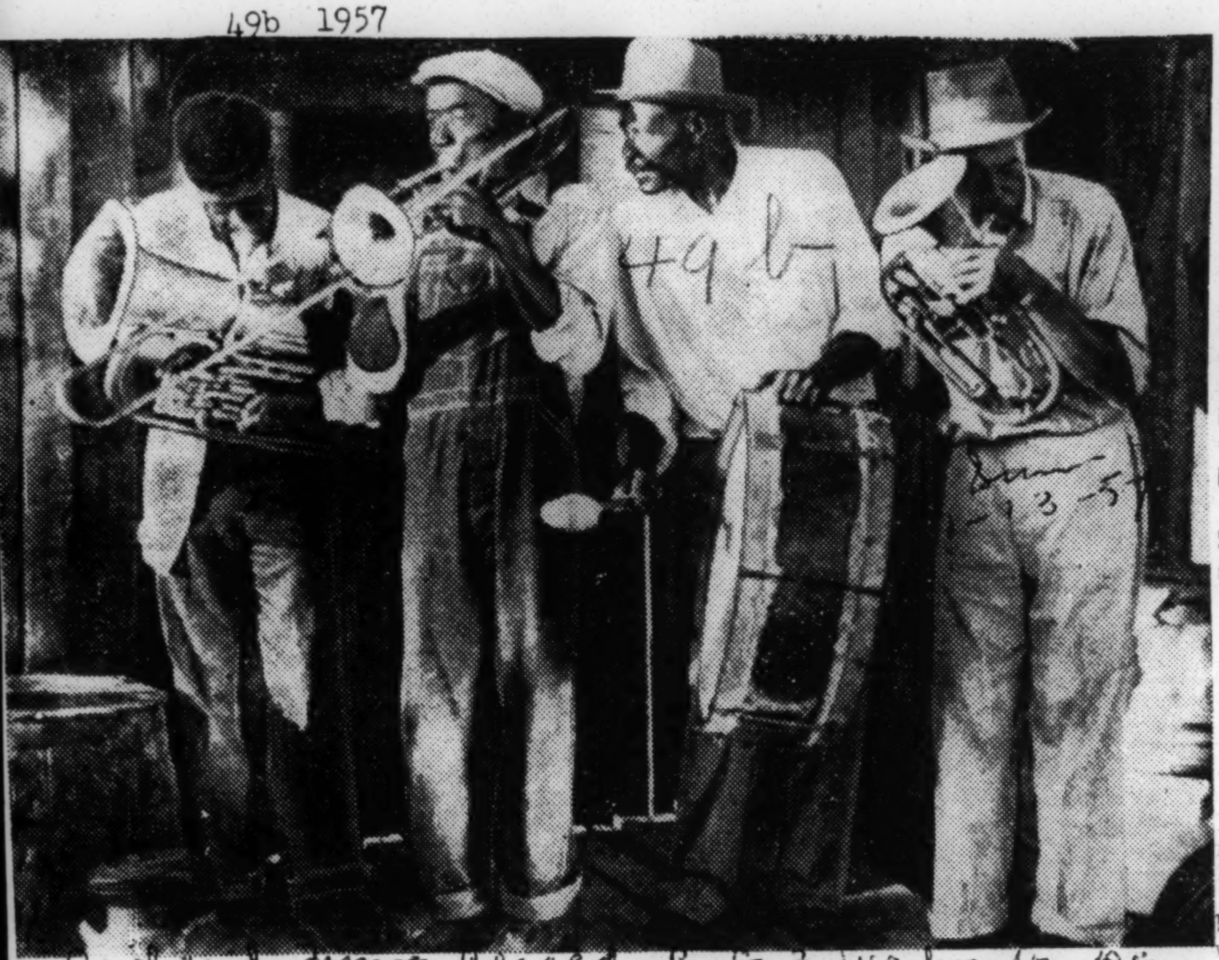
Despite such protests, however, the Cole show has gained in popularity. Once rated at 7.4, it has risen to challenge the famed $64,000 Question quiz show. Nat's show, at this writing, is rated 14.2, as compared with "64's" 19.5.

* * *

SOME OF THE nation's top artists have appeared on the Cole show, many of them working for scale prices. Among those gracing the show were Sammy Davis Jr., Harry Belafonte, Pearl Bailey, Peggy Lee, Julius LaRosa, Frankie Laine, Johnny Desmond Marguerite Whiting, and Ella Fitzgerald.

All were intent on helping the show overcome the race barrier.

49b 1957



Post and Times Herald P. E3 Washington D.C.

The Laneville-Johnson Union Brass Band, organized by tenant farmers descended from slaves near Newbern, Ala., will be featured today on Odyssey (4 p. m., CBS, WTOP-TV). The program is entitled "They Took a Blue Note" and it dramatizes the Southern backgrounds, byways and music that gave birth to jazz. 1-13-57

Negro Farmer In Overalls Tells Jazz Story On TV

Call Fri. 1-18-57 Kansas City, Mo. P. 8

NEW ORLEANS. — (ANP) — Horace Sprott, born sometime between 1886 and 1890 to former slaves of an old plantation in rural Alabama, has proved an outstanding repository of memories about jazz history.

Sprott's jazz dates back to the days before the Emancipation Proclamation to the field hollers and primitive blues songs of slaves, all of which he recalled on CBS Public Affairs program presented "They Took A Blue Note."

Sprott learned the old religious hymns and jubilees from his mother, Mrs. Bessie Ford, and a grandmother who worked in the fields as a slave on the plantation that named him. From his father, he added the "buck" dances and "worldly" songs that religious folk refused to sing.

A 'Living Museum'

"Odyssey,' produced in cooperation with the world's museums, used the Negro farmer in overalls as a living museum to sing and dance his way through memories of Negro suffering and escape in music.

The clue to Sprott's existence was gained when a museum told "Odyssey" that Sprott, a lowly tenant farmer in Perry County, Alabama, probably has the world's richest memory of jazz' beginnings.

From the hymn in which he lead his family in the antiquated wood cabin to a spirited and virile 'buck' dance, Sprott proved a treasure house of Americana. He lives in the two-room cabin with a small wood stove, a table, three chairs, three boys and a woman. Two of the boys, Sprott's sons were joined a few years back by a child who moved in "because Horace treats me better than my own father."

From Hymns To Blues

In the "off" season, between cotten crops, Sprott cuts and stacks timber in a bottomland thick with sweetgum, loblolly pine and oak. For this, he receives five dollars for two weeks' work. When he quit the job last season, the trucker still owed him for three weeks.

When cotton chopping time comes around, Sprott and his family go to the fields together at 7 a.m. Working until 6 p.m., they are paid at flat two dollars each per day.

Host Charles Collingwood introduced the music of brass bands, organized immediately after the Emanciapation when freemen could first own instruments. The battered horns testify to a long life.

Through the church hymns and blues to the leather-lunged callers who bossed the "gandy dancers," "Odyssey" recalled how jazz came to be. Marching through the streets of New Orleans with jazz artists like clarinetist Alphonse Picou, viewers learned that modern jazz evolved from people just like Horace Sprott.

ATLANTA'S MATTIWILDA DOBBS TO APPEAR ON SULLIVAN'S "TOAST" SUN.

Daily World Sat. 1-19-57 Atlanta Ga. P. 1

Soprano Mattiwilda Dobbs, who recently was termed "one of the world's greatest coloratura sopranos, is scheduled to appear on Ed Sullivan's "Toast of the Town," a NBC television program at _ P. M., Sunday.

This will be the native Atlanta's farewell American appearance before leaving for a European singing tour. From Europe she is scheduled to go to South America.

Miss Dobbs, the daughter of Mr. and Mrs. John Wesley Dobbs of Atlanta, won international fame recently after she was widely acclaimed in La Scala, Italy and in London, then she made her Metropolitan Opera debut in Rigoletto.

On New Year's eve, she appeared in a recital at Wheat Street Baptist Church and overwhelmed a capacity audience with masterful technique of her vocal artistry.

Louis Armstrong, Ella Fitzgerald TV Guests Sunday

Call P. 4 Fri. 1-25-57 Kansas City, Mo.

NEW YORK. — (ANP) — Louis ("Satchmo") Armstrong and Ella Fitzgerald will do 18 minutes of songs from their latest joint record album and marking the first time they've appeared together on "The Ed Sullivan Show" Sunday, Jan. 27 on CBS Television, 8:00-9:00 p.m., EST.

The other headline guests will be the West Point Glee club, comedian-ventriloquist Senor Wences, the dancing Szenys (originally announced for Jan. 20), and scenes from the Metropolitan Opera, "Madam Butterfly" with Dorothy Kirsten and Mario Del Monaco.

Lionel Hampton On Bolger Show

Defender Sat. 1-26-57 P. 14 Chicago Ill.

Ray Bolger plays a good samaritan when he takes over his milkman's route and finds that one small favor leads to two big favors on the Sunday, Jan. 27 program of WASHINGTON SQUARE (NBC-TV, 4 p.m., EST).

Gertrude Berg, Stubby Kaye, Lionel Hampton and Richard Torigi — visitors to the Square — have their own opinions about Ray's abilities as a milkman, which they express to Mama Rosa (Kay Armen).

Hampton will play his famous rendition of "Flying Home" on the vibraphones, and all the principals will sing "Happy To Make Your Acquaintance."

Join
MARCH OF DIMES
49

Defender P. 14

TRUDY WILLIAMS of "Six Teens," famed West Coast television and radio singing group, sets example for all teens. She has joined the March of Dimes and wants you to help her fight polio. Millions of teens are members of Teens Against Polio. The 1957 March of Dimes theme is "Let's Finish the Fight!"

Sat. 1-26-57 Chicago Ill.

Negro Farmer In Overalls Outlines Beginnings Of Jazz On CBS Broadcast

Advocate Sat. 1-19-57
Jackson Miss.
P.1

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Sprott's jazz dates clear back to the days before the Emancipation Proclamation to the field hollers and primitive blues songs of slaves, all of which he recalls on CBS Television's "Odyssey" when the CBS Public Affairs program presented "They Took A Blue Note," last Sunday.

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Advocate

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Ralph Bunche to be Heard on 'Update'

Sat. 1-26-57

Dr. Ralph Bunche, Under Secretary-General of the United Nations, will discuss some of the human problems in forming UNEF (United Nations Emergency Force) in a special taped interview to be heard when CBS Radio's "Update" focuses on "The Suez Canal Story" on Wednesday, Jan. 30 at 9:30-10 PM, EST. Besides military problems about the troops who hailed from such varied climates as Norway and the South American countries, some unique human situations had to be faced.

With CBS Newsman Stuart Novins as narrator, "Update" will present a chronology of the Suez Canal crisis from the time of the Egypt-Soviet arms purchase to the present. Through the facilities of the BBC and CBS news programs, voices of the people who made the news in late November and December will be heard.

Defender
Chicago, Ill.

MRS. THELMA P. BANDO, dean of women at Morgan State college, Baltimore, Md., has been recorded on a Voice of America program for 13 years. Mrs. Bando is a native of Philadelphia, Pa., and is a graduate of Howard and Columbia universities. She was conferred the honorary degree of Doctor and Humane Letters by Virginia Seminary and College.

Sat. 2-23-57

Cole's TV Success Spurs Others To Action, It Seems

Defender P.9
Chicago, Ill.
Sat. 2-23-57

NBC-TV is very happy over response received from Nat King Cole's program over its chain the Defender learned this week.

NBC presented the program originally as a gamble. Not, of course, on Cole's ability to carry on creditably but such a show's reaction viewer wise. And the gamble has more than paid off. Originally the program was a public service deal with NBC sponsorship. However, once it became evident that the show would go over sponsors showed interest and there were more buyers than time allotted.

This Cole program is the second Sepia effort to be offered on TV nationally. The first starring Billy Daniels on ABC-TV lasted only a few weeks even though it was sponsored. There have been lots of rumors, unconfirmed of course, that certain interracial aspects to the Daniels show hurt its chances. Yet this might be doubted. That great care was exercised in the show's staging will be remembered in the night club scene in which Daniels sang not to an audience but to empty tables. Action was based on Copacabana where Daniels was appearing but showed no part of audience that is only slightly mixed.

There have been other proposed TV programs that never blossomed. One was to star Sammy Davis, jr., and another that is still in the "talked of" stage would present Harry Belafonte. This ABC-TV brass looked at an audition that was to be weighed for possible airing later this summer. The audition was held in Chicago studios and is likely to be on local outlet only for a while. If successful, the producer says, the chain might be interested in sending it out on national basis.

Integration Film To Be Shown By NBC On TV February 23

State Independent
Nashville Tenn.
Fri. 2-22-57
P.1

NEW YORK, Feb. 14.—A documentary film about racial integration, produced under a grant from the Fund for the Republic, is to be televised nationally on Feb. 23.

"A City Decides" portrays racial integration in the public school system of St. Louis, Mo. A 30-minute film, it will be televised nationally by the National Broadcasting Company at 5:00 p.m. EST. In New York City it will be shown at 3:00 p.m.

'Martin Luther' Backers Hit TV 'Cancellation'

Defender P.8
Chicago, Ill.
Sat. 2-16-57

The Federal Communications Commission was asked today to hold a hearing to explore the policy of WGN-TV in Chicago "with respect to the broadcasting of public controversial subjects." The request was made on behalf of the Action Committee for Freedom of Religious Expression through its Washington attorney Frank S. Ketcham.

The letter to the FCC stated "The action of WGN-TV in cancelling the telecast of the film 'Martin Luther' suggests that the policy of the station is just the reverse of its representation to the Commission in its last two applications for renewal of license."

WGN-TV has an application for a construction permit to go to full power pending before the Commission and that, in its earlier renewal applications, the Chicago television outlet stated, "Station WGN-TV believes that its listening and viewing public is entitled to hear all sides of each important public issue which confronts that public."

49b 1957

49b

Afro-American
Baltimore, Md.
Sat. 1-5-57
P. 7

TAKES TV 'GIANT STEP'—George Miller, 11-year-old North Carolina junior high school student, last week completed all the steps necessary to win a four year college scholarship on television's "Giant Step" quiz program. An only son of school teaching parents, the youngster is an expert on the United Nations. Quizmaster Bert Parks is shown with him above.

On TV Jan. 10

Defender P 14 Chicago, Ill. Sat. 1-5-57

Ruby Dee in the role of "Mrs. Jackie Robinson" will be seen on ABC-TV Thurs. Jan 10, when the baseball star's life story is aired. Minor Watson, Richard Lane and others appear in the cast via film.

Miss Dee is a prominent and popular figure along entertainment row. The title role in "Anna Lucasta" and numerous other Broadway shows are already on her credits sheet. In the film "The Jackie Robinson Story," however, she is seen at her talented best. Picture will hit most screens on ABC-TV around 10:00 p.m. It is part of a series of all-star films scheduled for the chain air waves.

The story is based on Jackie's entrance into organized baseball and the many problems he endured en route to stardom. Pix is factual with many actual scenes of Jackie's earlier career at home and at UCLA.

49b
Defender
P 14
Chicago, Ill.
Sat. 1-5-57

RUBY DEE

11-year-old N.C. youth TV 'Giant Step' winner

Afro-American Baltimore, Md.
Sat. 1-5-57
P. 7

NEW YORK — Eleven-year-old George Mason Miller last week won the top prize on "Giant Step," the newest television quiz program for youngsters.

The jackpot prize guarantees the lad a four-year scholarship to any university of his choice, plus a trip to Europe after graduation.

George Mason answered correctly a series of eigh questions, spread over the past six weeks. For his final answers young Miller was required to identify at least ten of the last twelve countries admitted to the United Nations, and then fill out the 80-nation membership of the UN.

UPON COMPLETION of his last round, young Mason was warmly embraced by Bert Parks, popular master of ceremonies for the program. In earlier weeks, Parks had presented him with valuable prizes on each "step" he took toward the payoff "Giant Step."

These prizes included two bicycles, a typewriter, a microscope, an electric train and a piano.

* * *

GEORGE MASON is in his last year of junior high school.

An only child, he is the son of parents who hold Masters Degrees from Columbia University. His father is a school principal and his mother a teacher in Statesville, N. C.

Young Miller has not yet decided on what college he would like to attend, but he is firm in his ambition to become an ambassador.

* * *

HE FIRST became interested in the United Nations—which was the subject of his category—about a year ago when he visited New York with his father and was introduced to Dr. Ralph Bunche.

Since that time, he has addressed 32 schools, including two colleges, on the UN.

Three months ago, the youngster was appointed an official spokesman for UNICEF, the United Nations' emergency relief organization for children.

Sammy Davis Ad-Libs TV

Defender
P 14
Chicago, Ill.
Sat. 1-5-57

NEW YORK — (CBS)— When Sammy Davis, Jr., began rehearsing for the special TV performance he did on Jackie Gleason's show, quite a few problems arose.

One of them was if Sammy would be able to ad lib, the one thing he does on all shows. It took several vice presidents to okay the Davis style.

'Ivory Joe' Hunter Set For Sullivan TV Show. Jan. 20

Defender Chicago, Ill. P.18
Sat. 1-19-57

Ivory Joe Hunter, famed pianist-composer and blues chirper may well be on his way to the greatest season he ever had in 1957.

His latest sock is a contract to appear on the Ed Sullivan show, Sunday night, Jan. 20, as one of Toast's outstanding guests.

Hunter, currently in Chicago, leaves this week for New York where he'll record several sides while awaiting his TV stint next Sunday.

The tunes composed by Ivory Joe Hunter rate with the best to be heard on various hot parades. His early tune, "I Almost Lost My Mind," is a top rated disc with Eddie Fisher handling the recording. Pat Boone disced his "No Other One," while Clyde McPhatter is responsible for much of the acclaim for Hunter's "Make Believe." Other tunes from the composers pen include "Never Leave Me Baby," "It May Sound Silly," and "Out Of Sight, Out of Mind."

Greatly in Hunter's favor is fact that he can write most of the tunes he is asked to disc. Then too, he is one of the great entertainers, theatre and cafe wise. His cafe engagements include some of the the nation's major spots; his theatre dates include the Fox in Detroit, New York's Apollo and to top houses in Chicago, Milwaukee and St. Louis. Following the Sunday TV stint Ivory Joe hits the road on a long string of one-nighters that will take him across the nation.

TV Film, 'Clinton And The Law' Tells Of De-Segregation Struggle

Call Fri. 1-18-57 P.8
Kansas City, Mo.

CLINTON, Tenn.—(ANP)— A close look at the events and the actors in the drama of a peaceful Tennessee town as it struggles to comply with a Federal Court order calling for it to intergrate its high school, was presented in the "See It Now" program, "Clinton and the Law: A Study in Desegregation" last Sunday, over the CBS Television network.

More than 70,000 feet of film was shot by two "See It Now" camera crews in the troubled community during the past several weeks.

Many citizens of the small community (population 4,000), who had remained quiet during the months that it took for the de-segregation crisis to erupt in Clinton, spoke freely to the "See It Now' reporters.

Viewers saw and heard comments by the White Citizens' Council as well as by their opponents. They heard the Rev. Paul W. Turner describe the attack on him and deliver his first Sunday sermon after the attack. They attended a P.T.A. meeting; a Clinton H. S. basketball game; and a joint meeting of the Clinton Chamber of Commerce and Junior C. of C.

Others who willingly gave the "See It Now" staff their explanations of and reactions to the events which brought tear gas, tanks and the National Guard to their town, included:

D. J. Brittain Jr., principal of Clinton's high school; James B. Meredith, defeated Clinton Mayoralty candidate; pro-segregationist John Kasper; Clem Dishman, who is removing his daughter from the high school because of desegregation and who is related to three of the 16 defendants coming up for trial in January; Joanne Allen, whose father is withdrawing her from the school to seek "better educational opportunities in the West"; Federal Judge Robert L. Taylor, of Knoxville; and Horace Wells, editor of the Clinton Courier News, among others.

"See It Now," currently in its sixth season on CBS Television, is edited and produced by Edward R. Murrow and Fred W. Friendly. Reporter for the Sunday broadcast was Arthur Morse.

Defender Chicago, Ill. Sat. 1-19-57 P.43

QUIZ WINNER. Mrs. Frances DeBerry (seated center) who was honored guest at an "open house" in the home of Mr. and Mrs. Hendy L. Davis Saturday. Mrs. DeBerry, who resides in Louisville, Ky., recently won $16,000 on the $64,000 challenge television program. With the honoree is her host, Mr. Davis and Prof. Isaac Yarbrough. The Davises reside at 6101 Ingleside ave.

'IVORY JOE' HUNTER

Defender P.8 Chicago, Ill. Sat. 2-23-57

DOROTHY OSHBY

Dorothy Ashby, Ace Harpist, May Join CBS Radio Staff

Defender P.8 Chicago, Ill.
Sat. 2-23-57

NEW YORK — Petite Detroit born Dorothy Ashby, a harpist who can play jazz as well as the classics is being considered for a place on CBS radio and TV staff orchestra.

Miss Ashby would join other artists like "Specs" Powell on the chain's progress.

CBS is known to have such great colored staff musicians, as Gordon "Specs" Powell, one of the world's greatest percussionist in its employment, along with "Pete," another colored in its press department.

Back to Miss Ashby, her new Savoy Records album called: "The Jazz Harpist" is selling at a rapid pace, nationally. And, Dorothy, who was discovered and managed by the colored personnel manager of George Shearing, who's John Levy, has played such New York plush spots, like B'way's Basin Street and the very plush and ritzy, Cameo

49b 1957

Northern Leader Offers Support in Campaign Against TV-Radio Bias

Courier Pittsburgh, Pa.
Sat. 4-6-57 P. 22

NEW YORK—On the heels of many letters received by this department as the result of an article urging a "one-by-one" product boycott of those advertised through the channels of commercial television and radio shows showing bias against minority groups, came one from Rev. Milton Perry of Jersey City's Deliverance Temple.

Founder of the newly organized Northern Improvement Organization, inspired by the internationally known organization of Dr. Martin Luther King in the badlands of the South, Rev. Perry is gaining widespread favor and plans an all-out drive against Northern bigotry.

His letter to this department offered his and the complete strength of his organization in our fight to rid the entertainment world of discrimination and prejudice. Said he: "I am quite interested in your (Izzy Rowe's) proposal of a 'one-at-a-time' boycott of products sponsoring television shows which refuse to give minority groups the same unbiased chance as others. We are most interested in a concentrated effort to crash the walls of electronic prejudice which seems to have been built into the TV industry."

It is the hope of this department that others throughout the country will join us in this effort so that these great mediums of entertainment will be rid of the most dreaded blot in the world—discrimination. The success of this crusade is dependent on those who listen and watch and, above all, believe in democracy.

Want to Win Dough On TV Quiz Shows?

Pittsburgh, Pa. Sat. 4-6-57
Courier P. 23

NEW YORK (ANP)—Every now and then a letter comes in from a reader who wants to know how to get on one of those big television quiz shows. You know, the ones that give away so much of that green stuff. And since Negroes have been consistent winners on several of the top shows, it's only natural that others are anxious to get with the same brain-breaking, financially inviting opportunity.

So here goes for all you quiz-happy folk who think you're ready for a crack at the game.

Here are a few of the major TV quiz show producers you must contact if you think you're qualified to match wits with some of those mental giants:

"Twenty-One," Barry and Enright Office, 667 Madison Ave., New York, N. Y.

"$100,000 Big Surprise," Merrill Heater, Entertainment Productions, Inc., 575 Madison Ave., New York, N. Y.

"$64,000 Challenge," Merrill Heater, Entertainment Productions, Inc., 575 Madison Ave., New York, N. Y.

"Price Is Right," picks its contestants from the studio audience at the Hudson Theatre, New York, N. Y.

Groucho Marx's "You Bet Your Life," Guedel Productions, 8321 Beverly Blvd., Los Angeles 48, Calif.

"It Could Be You," Ralph Edwards, 1655 North Cherokee Dr., Hollywood, Calif.

Now all you have to do is pick out the one you like best and go ahead and win yourself some dough.

Courier
Pittsburgh, Pa.
Sat. 4-6-57

$30,000—The Rev. James Robinson, pastor of the Church of the Master, New York, whose knowledge of Julius Caesar had won $30,000 on the NBC "Big Surprise," chose to take the money rather than try for the $100,000 jackpot. He turned the money over to Morningside Community Center. He is shown with two other contestants, Noren Nash, Hollywood actress, and Alfred Moray.

Jones, who perhaps lives in the next block from you. Be careful how you treat the little inconsequential things you pass. One great writer has said, "Be careful how you treat little things. Little things may be big things one day," and so it is with history.

Defender Chicago, Ill. Sat 4-13-57 P. 9

THE TELEVISION PROGRAM "The Silent Service," an NBC-TV (channel 5, Tuesdays 9:30 p. m.) spectacular about warfare aboard a submarine had a sneak preview of the opening episode in the series in Chicago Monday night. The program will be seen regularly from now on. The preview was staged aboard the submarine Silversides that is temporarily harbored in Lake Michigan. Here, a member of the crew explains an instrument board to, left to right, Miss Jackie Southerland, assistant radio-TV editor of the Chicago Tribune; Al Monroe, radio-TV editor of the Chicago Defender, and Miss Liz Troughton, of TV Guide Magazine.

His Memory Worth $30,000

Black Dispatch P. 6

Okla. City, Okla.

History is something few Negroes seem to care much about. We talked with a Negro teacher recently who did not know why Oklahoma City's leading school was named "Douglass." She said she had to read the Black Dispatch, following employment at Douglass, before she discovered Frederick Douglass was one of the great and moving figures in the abolition period in this nation, and that he contributed much to the enactment of the 13th, 14th and 15th Amendments to the Constitution of the United States.

But there is a pay-off in knowing not only something of the recent past but something about the ancients. We suspect large numbers of our readers would have been highly pleased to have been the recipient of $30,000, as was Rev James Robinson, pastor of the Church of the Master, New York City, whose knowledge of ~~Julius~~ Caesar was so remarkable that he won in the NBC "Big Surprise" contest We have often said that men ~~and races~~ are great, not because of what they forget, but because of what they remember.

Fri 4-12-57

Who would have thought when he was going to school ten years ago that it would be worth $100,000 to remember what the successor to Augusta Caesar said or thought about back in the times of Christ. From what he remembered while on the quiz program, there is likelihood that Rev. Robinson was entirely too cautious when he stopped on the $30,000 question, and might have gone on to win the jackpot of $100,000; but Rev. Robinson, not thinking of himself, but of his church, stopped when he had scooped up $30,000.

There is no question but that the Morningside Community Center has a wonderful leader, but the point we wish to make in this article is, we live in a new day and under entirely different conditions than our parents did. Jackie Robinson first started playing baseball when the only compensation expected was about $50 per month, room and board. But Jackie held on to the job until Negroes had scored in the front line of baseball and Jackie was making in one year what Rev. Robinson made in one night. Joe Louis did the same thing. From back-room Detroit slugging matches, Joe made not only himself and family well-fixed, but shed international glory upon Alabama, the state where he was born.

What Rev. Robinson has recently done should supur every student in school to entrench himself in history of all of the sciences. Freedom to Ghana offers the American Negro an opportunity to study government on the higher rungs of the ladder, and under the guidance of a black man who won his intellectual spurs in the United States. But the whole prospect for the future is going to hinge on what you remember as you go along and not what you forget.

Rev. Robinson spoke at Langston university week before last. We hope his presence in Oklahoma will cause all who heard him in person and over television to realize that history is one of our greatest heritages, and that we should from this moment try to acquire and hold all of the information we can secure about Julius Caesar, or, let us say, Julius

49c(1)(a) 1957

Settles Big Damage Suit Out of Court

Courier Sat. 6-1-57

Confidential Apologizes to 'Dot'

Pittsburgh, Pa. P. 3

LOS ANGELES — "What Dorothy Dandridge Did in the Woods," an allegedly libelous article, has cost Confidential magazine a sum which is estimated to be in the five-figure bracket.

49c(1)(a)

Publisher Robert Harris of the scandal mag settled for an undisclosed amount after Miss Dandridge hit the publication with a $2,000,000 suit for damages in the wake of the article which appeared in the May issue of Confidential.

Not only has the suit been settled, but Atty. Leo Branton Jr., who represented Miss Dandridge, announced that Confidential will print a full retraction and apology for the story in a conspicuous spot.

Branton said that the retraction would appear "in words of our own choosing." The settlement is believed to be the first ever made by Confidential although Liberace, Doris Duke, Robert Mitchum and Lizabeth Scott all have instituted suits totaling $36,000,000.

Sammy Davis Jr. To Sing Title Tune For Film

Call Fri. 6-21-57

Kansas City, Mo.

NEW YORK. — Sammy Davis Jr., has been signed by Columbia Pictures to sing "Mad Ball," title tune for the Jed Harris production, "Operation Mad Ball." Davis will also make a Decca recording of the song for release at the same time as the film. Director Richard Quine wrote the lyrics and bandleader Fred M. Karger composed the music for "Mad Ball." The jazz number also is featured instrumentally in the big G. I. party sequence which climaxes the service comedy. Jack Lemmon, Kathryn Grant, Mickey Rooney, Arthur O'Connell, Ernie Kovacs and Dick York top the cast of "Operation Mad Ball."

49c(1)(a)

Times P. 9-X

Sun. 7-21-57

New York

49c(1)(a)

"KRAFT"—Jose Perez, center, stars with Martin Newman and Jane White in an N. B. C. drama Wednesday at 9 P. M.

49c(1)(a)

Afro-American

Sat. 8-3-57

Baltimore, Md.

REVELLA HUGHES, star of the stage, radio and television, is back from her second concert tour of Europe. A product of Howard, Northwestern and Columbia Universities, Miss Hughes returned from abroad with new organ and folk festival repetoire material which she is whipping into shape at her Long Island studio. Miss Hughes is a former resident of Huntington, W. Va.

49c(1)(a) 1957

Courier Pittsburgh Pa. Sat. 4-6-57

'Afro-Americans'—In full African regalia are these members of the New York Afro-Arts Theatre who will take part in the April 14 Afro-American Day parade through the streets of Harlem. Purpose of the parade, which will end in a cultural ball and concert, is to point up the contributions of darker people everywhere. Left to right: Fanny Brown, Lonnie Rutledge, Serge Francis Khing, Robert Hill and Luella Jones.

Denies Actor Escorted Her To Night Clubs

Courier Pa Sat. 4-20-57 Pittsburgh Pa.

NEW YORK—Vivian Cervantes, former singer, denied being escorted around Harlem niteries by actor William Marshall, as was reported by Masco Young in "The Grapevine."

"I am now a Seventh Day Adventist," she said, "and I haven't been in a night club in two years.

"A friend and I were escorted from a restaurant two blocks to a taxi by Mr. Marshall, who is a friend of mine," Miss Cervantes continued, "but that's all there was to it."

Courier 49c Pittsburgh Pa. Sat. 5-25-57

Ballerina—Yolanda Moreno, primera ballerina of the Venezuelan Ministry of Labors "Retablo de Maravillas," is a 19 year-old native of Caracas of African ancestry. No dancer in her country's history has matched her acclaim.—Photo Ministerio de Trabajo, Caracas.

Colored Actor Cited In France

Journal & Guide Norfolk, Va. Sat. 5-25-57

CANNES — An American Negro Actor John Kitzmiller last Saturday was awarded a prize for the best performance by a male actor in the Yugoslav film "The Valley Of Peace." The award was given at the tenth Cannes International Film Festival, Europe's biggest film fair.

The winners were announced following their selection by an 11 member international jury.

Courier Pittsburgh, Pa. Sat. 4-6-57 P. 18 49c

A LIVING DOLL—Dinda Gail Heywood, petite young ballerina, clutched her own doll as she stood ready to participate in the show given by the Wabash Ave. YMCA Y's Men and their auxiliary at the Grand Ballroom in Chicago. Marilyn Lichfield, chic in a white collared suit dress, shares the scene with Linda.—Morgan Photo.

Herald Tribune New York

Helen Ferguson, dancer-singer in Geoffrey Holder's Caribbean Calypso Festival, opening Friday at Loew's Metropolitan, Brooklyn.

Negro Ex-Soldier Wins Best Actor Award At Cannes Film Festival

Call Fri. 5-31-57 Kansas City, Mo. P. 9

47-446

ROME, Italy — (ANP) — A former army captain in the all-Negro ~~92nd division and a~~ graduate of the University of Michigan last week copped the "best actor" award [illegible] Cannes film festival for his role [illegible] Yugoslavian motion picture called "The Valley of Peace."

The actor, John Kitzmiller, 43, ~~and originally a graduate engineer,~~ expressed high regard for the honor and reflected upon the way he got started in movies.

He stated, "My film career started one day in the spring of 1946. I was playing poker in the officers' club near Leghorn when Lugi Sampa, the Italian film director came in. He looked at me and declared, "that's the man I want."

Kitzmiller said he didn't believe it at first, but within a few days he was working on his first film.

"I love it here," he exclaimed. "The people are delightful and there's no color problem. I'm engaged to marry a lovely Italian girl. What more can a man want. I haven't been home to America since the end of the war."

His pay for the part in "The Valley of Peace" was $10,000-a fabulous salary for Italian standards. He has two more movies to make in Italy and one in Yugoslavia.

He said "then maybe I'll go back to America for a while."

49c(1)(a) 1957

Uncle Sam Finds Yarboroughs Are Amusement Aces

Defender

Chicago, Ill

Sat. 6-1-57

When "The Jazzing Five" won the world wide Airforce talent contest finals held at Langley Airforce base in Virginia last week, spotlighted was young Martin Yarborough of Chicago.

Martin, son of Mr. and Mrs. Yarborough of 6214 Champlain, now on leave in Chicago, and his four co-starrers, Glenn V. Jackson, bass; Edward T. Clark, drums, Saul E. Miller, sax and Jerome J. Pevak, piano thus qualified for the army show to be produced in early July.

"The Jazzing Five" an instrumental group that features young Yarborough on bongo drums and competed against contestants from all parts of the world and in several sections of this country and abroad to reach the finals.

Their first victor was in Lage Field on a small Island near Po tigual back in April. From Lag they moved on to the contest he in Brooklyn at Mitchel Airfor base. The quarter finals whic they also won were held at Lorin Airforce base in Main. Then cam the quarter finals in Florida at th Patrick base. This took them t the finals at the Langley base i Virginia which they won handily.

Young Yarborough, quite ade on several instruments includi Pongo and the drums comes by hi musical talents naturally. His da Ernest, is quite a singer in church and choir circles while his mother, now retired was quite a pianist-organist.

However, even more important is the fact that his sister, Camille is one of the world's top dancers, having won several contests for mambo, cha cha and calypso dancing. She is currently appearing with Katherine Dunham show in Australia. Before joining Dunham formed part of a team in which she danced and brother Martin accompanied on bongo. They were seen in several top nighteries here and also in neighboring states. The team was disbanded when Martin was called into the airforce.

When "The Jazzing Five" returns to Langley Field where an all-service show is to be assembled they'll join winners in the other categories. Several weeks reoriginizing and rehearsals will be the way of things after which the entire group will be banded into a show and sent on the road, covering mostly airforce and other service bases. The show will be run somewhat on the order of the "Army Show" that was produced during World War II. Only difference the cast will be the winners of the world wide talent quest just ended.

The army show staged during World War II won praise from critics the world over. It also gave a number of hit tunes to hit parade row, one of which was "This Is The Army Mr. Jones." It also showed off a number of top Broadway artists including Al Martin, one of the nation's greatest dancers at the time.

Popular Negro Singer In Dramatic Film Role

Informer Sat. 6-1-57

Houston Tex

BURBANK, Calif. — Russ Evans popular singer of AfroCuban and Calypso melodies, is also becoming one of the screen's outstanding dramatic actors.

P. 17

Evans is importantly featured in Warner Bros "Band of Angels, a story of the South by Robert Penn Warren which stars Clark Gable and Yvonne De Carlo. This is the singer actor's fifth picture. He portrays one of plantation [illegible] Gables favorite slaves who shares his owners confidence and air of gentlemanly elegance.

49c(2)(a)

Raoul Walsh directs the film, a tense dramati cstory occurring during the Civil War era in which Miss De Carlo plays Gables slave mistress.

Other screen roles of Evans include that of the arresting officer in "Detective Story, the Haitian lieutenant in "Lydia Bailey, the machine gunner in "Glory Brigade, and the valet in "Flame of New Orleans.

Born in San Francisco, Evans became an entertainer soon after finishing school. He is a smooth dancer, as well as singer and favors a polished, distinctive style. He has sung at Hollywoods famed Mocambo night club, was starred for a total of two years at Charley Foys Supper Club, and appeared at the Hacienda in Fresno and Maison Jaussnuds in Bakersfield. He was featured at the unique Turnbout Theatre in Hollywood. Recently, he recorded an album of calypso songs.

Evans does only dramatics in Band of Angels, but he hopes sometime for a screen role that will permit him to sing as well as act...

49c4(a)

Defender
Chicago, Ill.
Sat. 6-1-57
P. 8

CAMILLE YARBOROUGH is with Katherine Durham in Australia.

49c4(a)

MARTIN YARBOROUGH

49c(1)(a) 1957 JOSEPHINE BAKER

REPORT FROM EUROPE

Jo Baker 'opens arms' to visitors from USA

Afro American p. 12

By OLLIE STEWART

PARIS—Several people — in person and by letters—have asked me about the possibility of visiting Josephine Baker at her home in Dordogne. Up to this week I have been unable to give them an answer. But now I can —thanks to a note just received from Joe. I quote:

49c(1)(a)

"Dear One: You can tell those who want to come to Les Milandes (now called the world capital of fraternity), that the village is open to all who wish to come. The prices are moderate and the rainbow tribe (my sons) and I will welcome everyone with open arms."

Baltimore Md

Dordogne (in central France) is the town, and Josephine lives in the Chateau Les Milandes. There are four hotels in the village, and from now until early October the summer season offers numerous attractions — from dancing in the park to ballet.

Sat 9-7-57

Christian Dior puts on a fashion show in early September. There's boxing, hunting, and even a baby show. All in all, it should be an interesting trip—especially with Josephine and her international family on hand to do the welcoming!

* * *

WILLIAM A. SHACK, Chicago, former teacher at Carver high school in the Windy City, stopped over here for five days in late August while en route to Addis Ababa.

Shack has a three-year contract to teach in Ethiopia at the Tafari Makonnem school—and was visibly excited about the whole thing. "Until recently," he explained, "a large part of Africa has been closed to colored Americans. But now there's a new day, and I'm glad we can now make our own contacts."

From New York this week I met Theodosia Skinner and Juanita Van Rensalier, both spending several weeks in various parts of Europe. Miss Skinner says she's tackling French at Alliance Francaise, while Juanita is just plain vacationing for a month. The day after I met her, she dashed over to London to dodge the Paris rain —and got a British version of the same thing for her trouble.

With the opening of the fall school term, Julia A. Smith, St. Louis, Mo., begins her second year as a teacher here in the U.S. Air Force school. Her pupils are the children of Air Force personnel. She came here after teaching for one year in Japan.

* * *

IT'S A GOOD THING that Olympic champion Lee Calhoun is not a very jealous young man —otherwise there might have been an international incident during his recent honeymoon here with his pretty wife, the former Gwen Bannister. The former North Carolina College star hurdler took his bride to a Montmartre club, but left her for a few minutes to talk to some friends. So what happened?

So a Frenchman promptly grabbed Gwen for a dance. And after the dance the impetous Latin followed her back to the table and began to whisper sweet things in her ear.

A French girl in the party broke it up at this point by telling the French youth: "The young lady is not only married, but you see that big man over there? Well, that's her husband of one week!" When Lee came back to the table the would-be-wolf was gone. He may have looked back—but he left.

* * *

J. FLIPPER DERRICOTTE, attorney, of Washington, D.C., and Mrs. Derricotte were near the end of a two-month tour of Africa and Europe when they arrived in Paris on Aug. 21. Mrs. Derricotte is principal of Bell and Fairbrother schools in southwest Washington, and the trip to a half dozen countries has given her a chance to pick up Christmas gifts for friends in some very unusual places.

The newly-independent country of Ghana was the place both the Derricottes liked best. The Attorney was there last March, but this was the first trip for wife, Elise. After touring Ghana and Liberia, they went on to Tripoli, Rome, the French Riviera (where they had dinner with Jay Clifford), Paris, London and northern England, where they were the guests of the Cadburys, who made a fortune on chocolate.

"The trip" Derricotte told me, "was for the purpose of gathering facts to increase my appreciation of Africa. With good hotels and modern roads, Ghana is able to offer tourists all the comforts that can be found in Europe and most of the USA. I recommend it to anybody with an [illegible] travel."

Afro-American
p.7
Baltimore, Md.
Sat. 9-21-57

49-c(1)(a)

THE EYES HAVE IT — Singer Harry Belafonte shown with wife Julie, as he left New York Hospital Tuesday in happy mood. Belafonte underwent surgery for a retinal detachment of the right eye which had threatened loss of sight. He is wearing special, post-operative glasses.

Belafonte sets mark for Coast

Afro American
p.7
Sat. 9-21-57

HOLLYWOOD — Harry Belafonte, currently in convalescence following eye surgery in New York, can look back on a season in which he set a new record for the West Coast at the box office.

Belafonte's torrid $253,700 for three weeks paced the al fresco Greek Theatre to its best of $692,100 for 10 and one half weeks.

49-c(1)(a)

Belafonte also set a new house record during the stand, notching $94,000 at the 4,400-seater during his final frame. Close on his heels was Victor Borge, last year's record holder, who grabbed $93,500 for one week.

Baltimore, Md

GREEK, scaled to a $4 top (no tax since it is a non-profit civic organization), opened with Judy Garland, grossing $11[illegible],000 in 11 performances.

Jose Green followed with $6[illegible],000 for one week, and was followed by Belafonte.

* * *

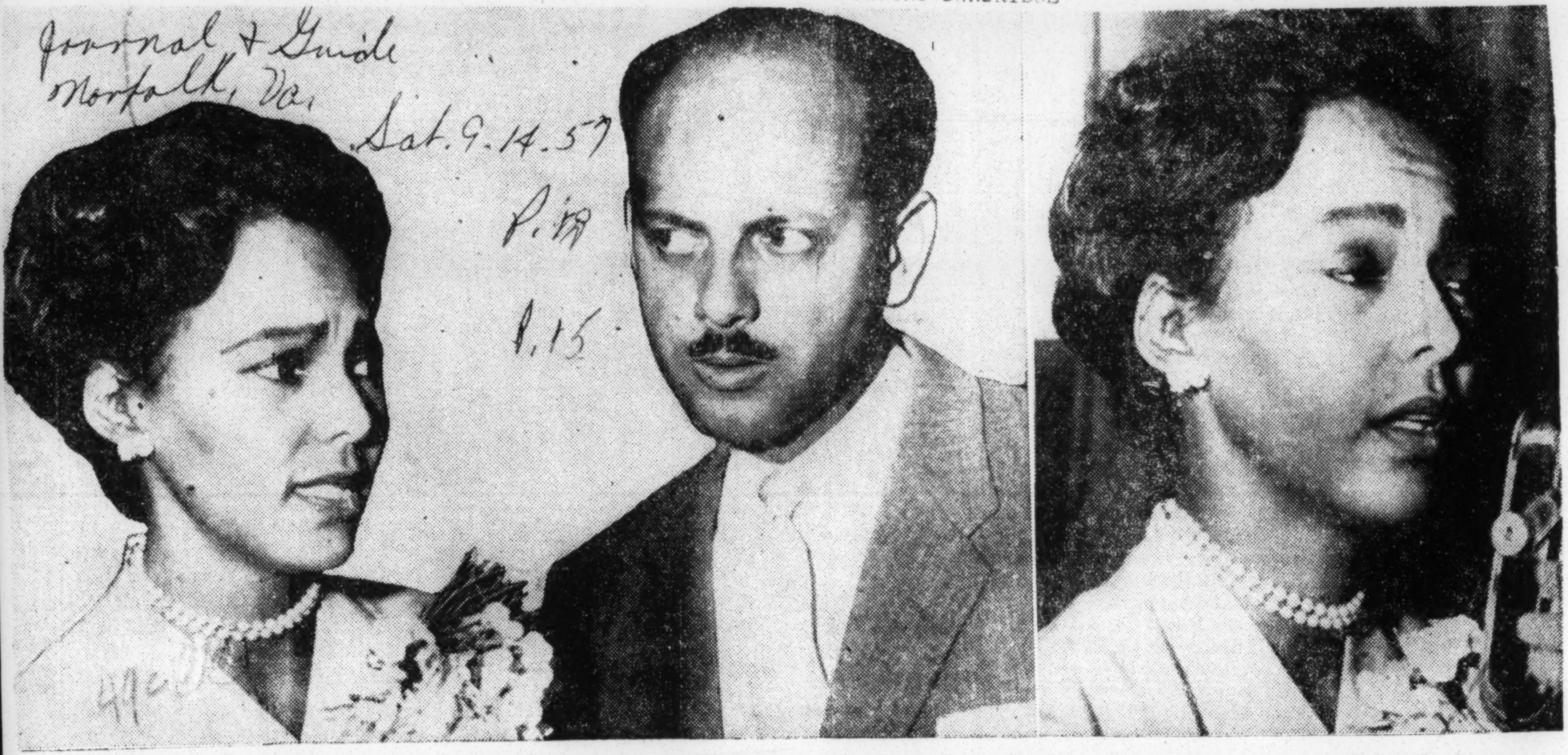
AFTER BELAFONTE, Greek Theatre managing director James A. Doolittle produced the first full-length version of the ballet "Coppelia" seen in this country, grossing $54,500 for five performances. Borge followed and Doolittle then presented "La Traviata" for three performances, hitting a smashing $36,400 total.

American Ballet Theatre closed the season, clocking $74,000 for its two-week stand.

49c(1)(a) 1957

DOROTHY DANDRIDGE

Journal & Guide
Norfolk, Va.
Sat. 9.14.57
P.18
P.15



It was serious business last week as popular singer Dorothy Dandridge testified at the criminal libel trial of Confidential and Whisper magazines. Miss Dandridge swore Confidential lied in a story that appeared in the magazine last May entitled "Only the Birds and Bees Saw What Dorothy Dandridge Did in the Woods." Flame-haired screen star Maureen O'Hara greets Miss Dandridge at the trial, (left photo). In center photo Miss Dandridge confers with her attorney, Leo Branton Jr. after testifying. In right photo Miss Dandridge tells the court that there was no truth in the magazine's story of an alleged romantic escapade with Bandleader Dan Terry. (INS photo)

Dottie sues Hep

Afro-American
P.7 Baltimore

FORT WORTH, ~~Texas~~ — Attorneys for Dorothy Dandridge last week filed suit here for two million dollars against Hep Magazine.

Sat 9-7-57

The action said the publication's January issue carried a "libelous and defamatory article" about the internationally known actress and night club performer.

Named as defendants were the magazine and its publishers, the Good Publishing Co., of Fort Worth.

Miss Dandridge, a few months ago, received a $10,000 out-of-court settlement from Confidential Magazine, which currently is under criminal libel charges in Los Angeles.

Dandridge won't have to testify

Afro-American
P.1
Sat. 9-7-57

LOS ANGELES — Dorothy Dandridge and Confidential Magazine lawyers engaged in an old-fashioned verbal donnybrook here Wednesday as the criminal libel trial of the scandal publication neared the end of its third sensational week.

Albert A. DeSterano, one of the magazine's libel lawyers, testified on Wednesday that there was nothing significant in the settlement of a suit filed by Miss Dandridge. The magazine settled a two-million-dollar action for a $10,000 out-of-court payment.

Baltimore.

Earlier, Leo Branton, attorney, indicated that Miss Dandridge would be called as a defense witness.

Md

The defense, however, rested its case on Friday, without calling the actress.

Defense Attorney Arthur Crowley had subpoenaed more then 100 celebrities for possible appearances. The list was cut considerably when he ordered early during the trial that only stars named in stories read in court could be called.

* * *

DeSTEFANO said he advised the Confidential publishers that it would be cheaper to settle with the actress than it would be to fight the suit in court.

He declared that he pointed out to the publishers a defense against the action would mean the financing of court costs for "thousands" of news dealers and distributors. The cost would be prohibitive, he indicated, and he so told the Confidential brass.

Afro-American

THE LAWYER further testified that the company had since demanded return of the money by Miss Dandridge, on the ground that she and her attorney, Leo Branton, had "broken faith."

According to DeStefano, there was no provision for a retraction of the article and that Miss Dandridge and her counsel misrepresented facts when they announced to the press that this was so.

* * *

SHORTLY AFTER DeStefano had stepped from the witness chair, Branton, speaking for Miss Dandridge, challenged the magazine to "try and get the money back."

His client would welcome a lawsuit by Confidential to try to recover the settlement, Branton asserted.

He said he and his client are prepared "at any time" to reiterate their charge that "Only the Brids and Bees saw What Dorothy Dandridge Did In the Woods," was "an absurd untruth."

A lawsuit by the magazine, said Branton, would afford Miss Dandridge an "excellent opportunity" to expose the article as "a fantastic lie."

Dot Dandridge Gets $10,000 In Mag. Suit

P. 1

Advocate

Jackson

Los Angeles, Cal., Oct. 21.—Dorothy Dandridge, who is getting to be pound for pound, the fightingest and winningest actress in Hollywood, floored another for the count last week.

The fiery-eyed, little actress, who was first to score against Confidential Magazine, with a written apology, and a $10,000 out-of-court settlement, announced through her attorney, Lee Branton, that she had won a settlement from Hep Magazine.

Advocate

Hep has settled Miss Dandridge's suit with a written apology and an undisclosed sum, Branton said.

Published by the Good Publishing Company of Fort Worth, Tex., it hit the newsstands last January with a cover story entitled, "Dorothy Dandridge—her 10,000 lovers."

10-26-57

The star, stating that she had been connected with men that she had never met, immediately filed suit for $2 million, and flung down a challenge that although advice of friends held it more prudent for individuals in public life to let so-called scandal magazine libels go unchallenged, "I will defend my character and reputation whenever it is attacked."

49 z (1) (a)

Last month Miss Dandridge was one of two actresses, the other Maureen O'Hara, to testify against Confidential Magazine in the lengthy criminal libel trial on which the jury was unable to reach a verdict.

Dorothy Dandridge Sues 'HEP' Magazine For $2 Million

Informer Sat. 2-16-57

Houston, Texas

~~LOS ANGELES~~ — Dorothy Dandridge has cancelled all supper club, television and film activities for the next two months in order to remain in Hollywood for her $2 million libel suit against Hep magazine, published at Fort Worth.

49c(1)(a)

P. 1

She is due in Paris on April 15 to begin her first French starring film, "Tomango", with Curd Jurgens, Jean Servais and other top European actors for Les Films du Cyclope.

The star's libel suit against Hep claims that the publication imputed a laxity of morals and character to her in its January, 1957 issue.

"I will not dignify this article by any point by point denial of its contents", Miss Dandridge declared in a statement, "other than to say that it goes so far as to link me with men I have never even met. I shall not sit by quietly and allow myself to become the victim of any such smear".

The action, filed by attorney Leo Branton in the Los Angeles Superior Court, named as defendants the Good Publishing Co., Mutual Circulating Sales, California magazine distributor; Adelle Jackson, executive director of the magazine; B. M. Lee, managing editor; Jerry Townsend, writer of the article, and George Levitan, Rebecca Levitan and Annie Carr, stockholders.

Dot Dandridge Sues Magazine For 2 Million Dollars

Daily World

Thurs. 3-28-57

HOLLYWOOD — (INS) — Singer Dorothy Dandridge filed a two million dollar damage suit against Confidential Magazine Tuesday charging that it published an article casting doubt upon her "moral character."

49c(1)(a)

Atlanta, Ga. P. 6

Her suit named Confidential Inc. publisher Robert Harrison managing editor A. P. Govoni and James L. Boyd, allegedly the writer of the article as defendants.

Daily World

Miss Dandridge charged that a Confidential article entitled "What Dorothy Dandridge Did in the Woods" was published with a "reckless disregard of the truth'" and that it falsely "imputed to her a laxity of moral character."

She also charged that the article damaged her earning potential of $250,000 a year.

Dot Dandridge 'hot' at Oscar awards fiesta

Afro-American

Sat. 4-6-57

Baltimore, Md.

HOLLYWOOD, Calif. (ANP) — No star tendered the special honor of being chosen to sing on the Academy Awards's program last week, was more enthusiastically applauded than was Dorothy Dandridge, reigning queen of the race's celebrities.

49c(1)(a)

P. 10

When the slender, shapely, white-gowned beauty glided from the wings at Pantagos Theatre, when announced, the capacity crowd broke into a prolonged cheer.

Her first notes of "Julie's," supported by those of a male quartette, brought forth a new storm of applause. This continued in fresh spurts all through her clear silver-toned rendition of this the song from the M.G.M. feature.

This laudation and admiring comments followed her exit and into the theatre's foyer.

DOROTHY DANDRIDGE

Dorothy Dandridge Sues Confidential For $2 Million!

~~Daily World~~ Courier

~~Atlanta, Ga.~~ Pittsburgh, Pa.

Sat. 4-6-57

By CHES WASHINGTON

P. 3

49c(1)(a)

LOS ANGELES, Calif.—Charging that an article about her in Confidential was in reckless disregard of the truth, actress Dorothy Dandridge has filed a $2,000,000 slander suit against the scandal magazine.

The suit challenges the article in the magazine's May issue, entitled "What Dorothy Dandridge Did in the Woods," as libelous and slanderous. She charged that it was published "through evil motive and malice" and with intent to injure, disgrace and defame her.

It was the glamorous singer's second suit in the past two months. On Feb. 5, she filed against Hep magazine because of an article entitled "Dorothy Dandridge — Her 1,000 Lovers."

■

IN HER SUIT against Confidential, Miss Dandridge charged that her $250,000-a-year income has been damaged and jeopardized by the article. The action, filed by her attorney, Leo Branton Jr., named as defendants 1,000 "John Doe" dealers who handle the magazine.

Other defendants were Publisher Robert Harrison and the purported author of the article, Jame L. Boyd.

The suit was filed here the day before Clarence Linn of the California Attorney General's office met with the Los Angeles County District Attorney to confer on the possibility of securing criminal indictments against scandal magazine publishers.

49-1(a)

DOROTHY DANDRIDGE

■

SINCE THE magazine's publication office is in the East, it has been difficult for movie celebrities to push their suits on the West Coast. However, in recent actions, contacts with New York legal firms have been made, to expedite legal proceedings.

Meanwhile, the beautiful singer left here after singing at the annual Academy Award presentations, en route to Paris for film and stage engagements.

Courier 7. 2
Sat. 5-4-57
Pittsburgh, Pa.

49e(1)(a)

Dandridge in France—Dorothy Dandridge, who speaks only English, and Alex Cressan, who speaks only French, seem to be having a good time trying to communicate with one another in Paris where a farewell party was given for the cast of "Tomango," a film in which both are starred. Cressan as a 23-year-old medical student from Martinique.—European Photo.

Dorothy Dandridge Has Challenging Role in 'Tomango'

Courier Sat. 5-4-57
Pittsburgh, Pa. P. 23

49e(1)(a)

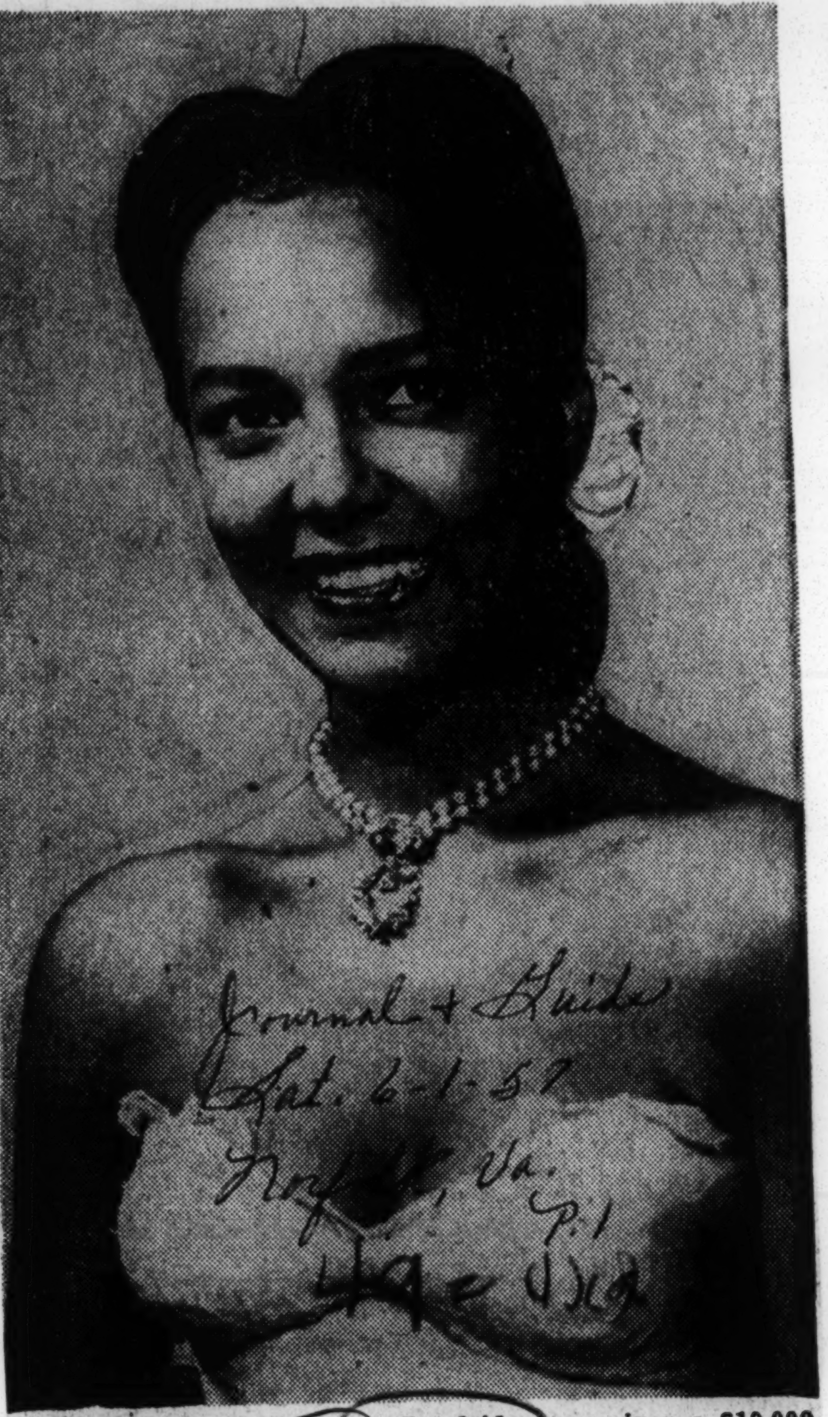
NEW YORK CITY—According to a communique from the continent, Dorothy Dandridge will be living at the fabulous Eden Roc Hotel in Nice, France, during the filming of "Mutiny on the Esperanza," newest title for the flicker, formerly called "Tomango." However, she'll spend her working hours aboard a century-old ship anchored off the French coast as shooting progresses on the Prosper Merimee classic's screen version.

This first French starring flicker for Miss Dandridge is concerned with the rarely touched subject of slave-running in the 19th century. It provides her with the most challenging dramatic role of her career and says what it has to say about the touchy subject of slavery without pulling any punches.

Curd Jurgens, the number-one male star of France, plays opposite Dorothy as the brutal ship's captain. The sultry sepia star plays a Cuban-born slave.

The picture is being filmed in French, even Miss Dandridge contributing her share, but there'll be an English version filmed simultaneously. Reports are that it will be released in the United States late this year in order to qualify for the Academy of Motion Picture Arts and Sciences' "Oscars."

Settles $2 Million Suit



Journal + Guide
Sat. 6-1-57
Norfolk, Va.
P. 1
49e(1)(a)

Lovely actress Dorothy Dandridge was given a $10,000 settlement in her $2 million suit against Confidential magazine. The settlement was reached out of court last week.

Miss Dandridge, subject of a recent article in the magazine, said that "the speed with which Confidential settled my ounce of truth in its shocking article concerning me."

ounce of truth in their shocking article concerning me."

49c(1)(a) 1957

SAMMY DAVIS, JR.

'Mr. Wonderful' Closes Feb. 23; Davis To Chez

Defender P. 14
Chicago, Ill.
Sat. 1-19-57

NEW YORK — "Mr. Wonderful", the Broadway hit starring Sammy Davis, jr. and Will Mastin Trio will end its run Saturday night, Feb. 23 after little less than one year of box office success.

The show, reported to be slated for a tour of the nation apparently will not go through with the plan. Certainly the show could not run without Davis and the famed Sammy, his dad and uncle are already booked to open Chez Paree club in Chicago Feb. 28.

49c(1)(a)

This is the start of a night club tour for Sammy. From Chicago he opens March 20 at Sands hotel in Las Vegas for month's run. The Sands' date precedes a month's stay at Copacabana in New ork which begins April 20.

The Broadway run of "Mr. Wonderful" was one of the most spectacular in recent memory. It likewise made false prophets of the drama critics who predicted at the opening that first nighter trade on Broadway would not support such a show. They predicted its folding even though to a man, they said Sammy Davis, jr. was a welcome arrival on the stem. The show not only did not fold but remains for a near record run. Only such shows as "Tobacco Road", "The Green Pastures", "South Pacific" and a few others lingered on Broadway longer than "Wonderful" will have stayed comes Feb. 23. And as you'd expect it was Sammy Davis who supplied the spark that made fools of drama critics who said it wouldn't linger long.

Courier Sat. 6-22-57
Pittsburgh, Pa.

Star Meets Star— Sammy Davis Jr., who opened a sensational night club engagement at the Latin Casino in Philadelphia Thursday, is greeted by film and stage star Judy Holliday, who's one of his biggest fans.

BROADWAY NOTES

West Indian Dancer Plans Tour to End Alleged Confusion About Calypso

Times-Picayune Sun. 6-2-57 New ~~York~~ Orleans, La.

Sun. 6-2-57

By WILLIAM GLOVER

NEW YORK (AP)—Show world is calypso crazy, but—take the word of Jean Leon Destine — there's more to come.

Times-Picayune States 6-2-57 New Orleans

Destine (pronounced Des-tee-nay), a dance star of amazing agility and acute purpose, is setting off from Broadway on a 20,000-mile tour to show what he means—and end confusion about calypso and a lot of other things.

"Too many people have an idea that all the dances of the West Indies islands are alike," grieves the Haitian entertainer who can reel off the names of a half hundred syncopated rhythms along with their subtle distinctions.

"Take calypso. Most people think it's just a kind of singing. It's a dance too. And calypso can last a lot longer if people get to know about that."

49c(1)(a)

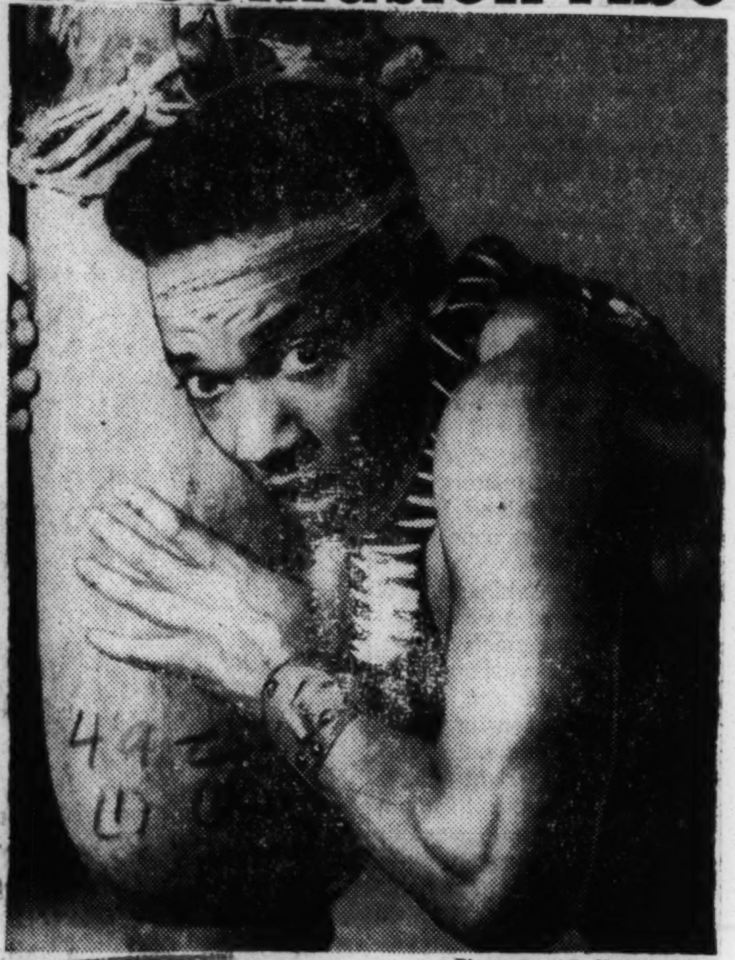
Destine blames U. S. dance schools for popular misconceptions of such items as cha-cha-cha, meringue and the original beguine, which bears no family resemblance to the innovation engendered by Cole Porter's famous tune.

"They have to keep busy, so they hear about a dance—and sometimes make up their own steps," he protests with an ethnic purist's horror of change.

"Most of the original dances go back hundreds of years and have fixed patterns."

With his company of 20 specialists, Destine launches his record tour June 13-15 with a return to Princeton, N. J., where a few weeks ago the troupe scored sensationally. The next stop is Jacob's Pillow, Mass., scene of the nation's top summer dance festival, then on to Japan, which never before has seen the dances of Jamaica, Trinidad, Cuba, Martinique and Haiti.

"There's just one thing," Destine says. "I must get back in time for my annual return to Haiti. It is for me an inexhaustible well of inspiration. Otherwise my dancing becomes mechanical."



—Photo by AP Newsfeatures.

Jean Leon Destine is starting on a 20,000-mile dancing tour he hopes will end a lot of confusion. "Too many people," says Destine, "have the idea that all the dances of the West Indies are alike." He's on a crusade to introduce the original beguine, which has nothing to do with Cole Porter's "Begin the Beguine." He says the beguine is the dancing version of calypso, now running wild over the United States in song form.

A couple of other points bother the noted dancer.

"The attitudes toward dance are so different here," he explains. "I must be very cautious because American audiences are very conscious of movements which are integral parts of a dance, but to them appear sexy.

"This is really not so. Because in Haiti the dancer can be in deep ecstasy with no thought whatever of sex."

"Consider Elvis Presley, for example. His gyrations may often look like the movements of one of our dances—but we don't think the same way at all."

He pauses, baffled at explaining precisely the basic difference in attitude.

"Then sometimes, if I make a dance too restrained and sophisticated, people in the audience complain because it is not true."

Destine shrugs articulate shoulders.

"In one case I have solved the problem," he says with a smile. "Instead of dancing it as a young man, I make it appear that this in just an old man reminiscing about what happened long ago. Then, it seems, I can dance as before, but now it is all right with the American audience."

Although Destine tries to remain exact in interpreting every West Indian school dance—be it meringue, rhumba or the congo which is nothing like the conga—he has found adaptation of the religious dances necessary.

"They sometime go on for days. I do such a dance in seven minutes. It is a distillation of the choreography. But the true essence is missing."

Along with clearing up the matters of calypso and beguine and his upcoming travels, Destine is ready to uncork another dance form which might easily soar in popular appeal—an item called Mama and Papa.

The name derives from the age-old drums of Africa.

"The drums argue, they flirt, they whisper, they shout, they disagree—and they get together," the dancer explains. "It is the meaning of life."

* * *

Right feeling: What's an actress who won an Oscar do with the golden film trophy a few years later?

"I don't think about it at all," says Broadway's Kim Hunter, "except when I'm blue.

"Then I look at it—and feel worse."

49c(1)(a) 1957 KATHERINE DUNHAM

Dancers Boycotted in New Zealand

Dunham Troupe Too Hot?

KATHERINE DUNHAM . . . "suggestive?"

49c (1)(a)

SYDNEY, Australia — Audiences as well as the gendarmes gave the Katherine Dunham troupe trouble in Auckland, New Zealand, last week. Audiences boycotted the troupe until dances alleged by the police to be suggestive, were eliminated. Most complaints involved a dance depicting the initiation of a boy exiting from puberty to manhood.

The dance was rated as "indecent"—even "pornographic."

In a statement to newsmen, Miss Dunham said, "I have never heard of anything so narrow-minded during all my years in show business. We put the dances on in Auckland—and this dance in particular—and met with sullen silence. No one dared applaud. The same reaction has been experienced right from the commencement of the tour. I cannot understand it. I shall never play this territory again."

Despite the problems in New Zealand, the Dunham troupe was a great success in both Sydney and Melbourne and played repeat runs in these cities.

49c(1)(a) 1957

GEOFFREY HOLDER

Geoffrey Holder Has Talent Galore

Courier Pittsburgh, Pa.

Sat. 3-31-57

P. 22

NEW YORK—Geoffrey Holder, who jumped into theatrical prominence when he became a premier dancer with the Metropolitan Opera Company, has just about a bushel of talent. However, none of it is being hidden and he's recognized in the field of composing, painting, photography, designing, acting and since last week, recording.

After a standout performance as narrator in a teevee presentation of the "Bottle Imp," Holder was rushed right to the studio of Vik, the RCA subsidiary, where a pressing of 100,000 records of the CBS-TV voicing of "The Bottle Imp" was set to wax.

As featured player of the U. S. Steel Hour, Holder was seen and heard voicing the title song in calypso style several times. One of the big parts on the coast-to-coast eye-viewer, both the dancer and the song are considered a master catch by Vik and another way for Holder to let the world behold his tremendous talent which isn't being hidden under a bushel.

Tornado From Trinidad

Time P. 42

Chicago Ill

Mon. 5-6-57

The trumpets blared, the drums picked up the pulse-bumping, syncopated calypso beat, and the towering man in the red silk pants pranced out on the stage, his great eyes wide, his mouth an elongated O of wonder, his arms moving in ritualistic, angular figurations. The music seemed to course through the long, flexible arc of his brown body like water through a garden hose; occasionally a soft cry broke through his half-open lips. Thus 6 ft.-6 in. Geoffrey Holder—at 26 a solo dancer of the Metropolitan Opera, successful painter, actor, singer and choreographer—last week made his debut as director-star of his own calypso show, and introduced slightly dazed Brooklyn audiences to his sinewy, fiercely virile dance style.

Dancer Holder credits the birth of his fast-moving career to his Negro father, a "salesman with brains" in Port of Spain, Trinidad, who said, "If you put the tools in front of the baby, the baby will walk up to the tools." One day daddy Holder went out and blew the rent money on a piano. Pretty soon Geoffrey's older brother, Boscoe, began to bang at the keyboard in the evenings, and Geoffrey copied him. When Boscoe developed a taste for painting and then for dancing, Geoffrey copied him again. Endowed with natural rhythm and a body as hard and flat as a cricket bat, Geoffrey left school in his early teens to join a native Trinidad dance group that brother Boscoe had put together. By the time Boscoe departed for a dancing career in London, 19-year-old Geoffrey had picked up enough choreography and designing to take over the company.

Pro-Snob. Holder put on three rowdy revues, and they got him an invitation to 1952's Caribbean Festival in Puerto Rico. From the festival (where he was a great hit in "a purple suit amid a riot of bougainvillaea and frangipani") he jumped to the U.S., spent a hungry year in Manhattan before he "qualified before the gods and goddesses of the dance" at Jacob's Pillow, near Lee, Mass., and landed a role in the Broadway musical *House of Flowers*. He promptly wooed a featured dancer in the show, Carmen de Lavallade ("I thought she was a snob, and I liked that; I like to go after them; I don't like them to go after me").

When wife Carmen, who was a solo dancer for the Metropolitan Opera ballet, became pregnant, Holder filled in for her, shook the house to its staid foundations when he appeared in a white bikini in *Aïda*. Geoffrey, Carmen and their ten-week-old son now live in a Manhattan apartment with a fancy piano (mother-of-pearl inlay) and a large plaster statue of the Virgin. There Geoffrey sits up at night (he often sleeps only three hours) turning out ardently colored canvases, for which he gets from $200 to $450.

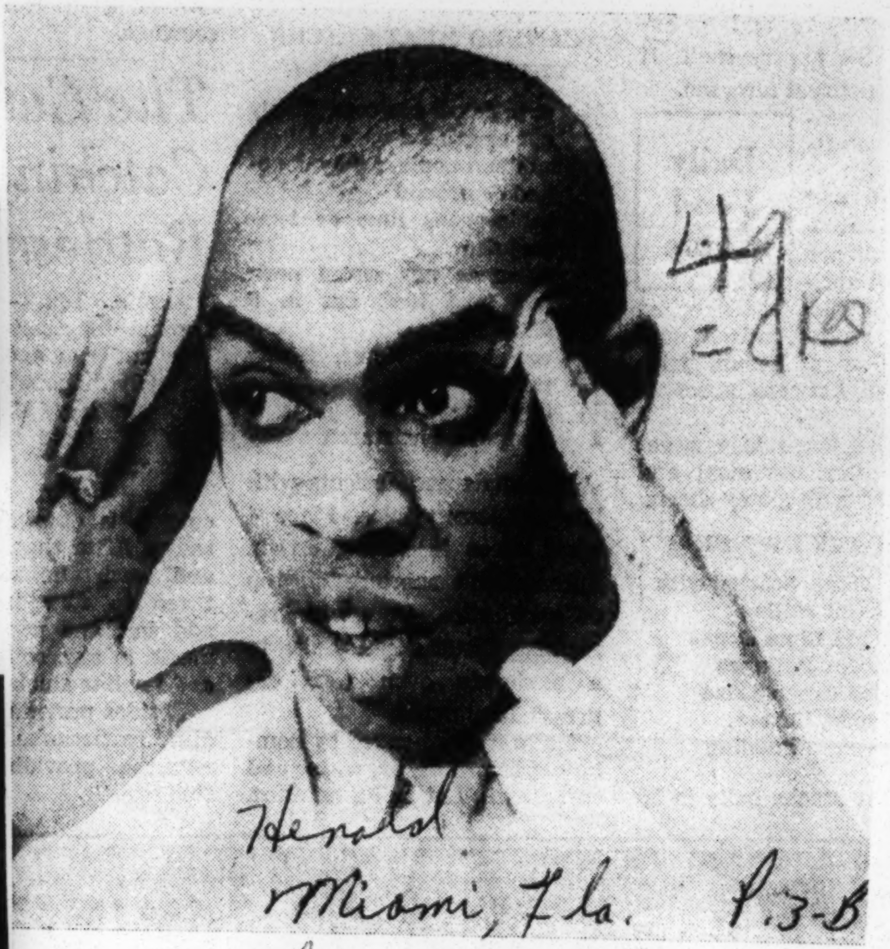
Anti-Hollywood. Although an enterprising publicity agent has stuck him with the label the Calypso King, Holder would like to forget commercial calypso as soon as his show closes next month after playing Philadelphia and Washington. Sitting last week in his dressing room, cluttered with the paintings he works on between shows, he tapped his shaven skull with nervous, spatulate fingers and speculated about what he would do next. In the fall he will present a concert show on Broadway starring himself and his wife and including no calypso at all. "Dancing," he says in his soft West Indian voice, "is something I have to do." He intends to continue choreography, perhaps attempt to compose to some U.S. jazz music. "But first I will have to knock all the Hollywood and Broadway out of the dancers' heads; in the United States only the pelvis is sexy; that will have to go."

Time P. 44

Time Chicago Mon. 5-6-57 P. 44

Walter Dara

DANCER HOLDER IN BROOKLYN
Like water through a garden hose.



49

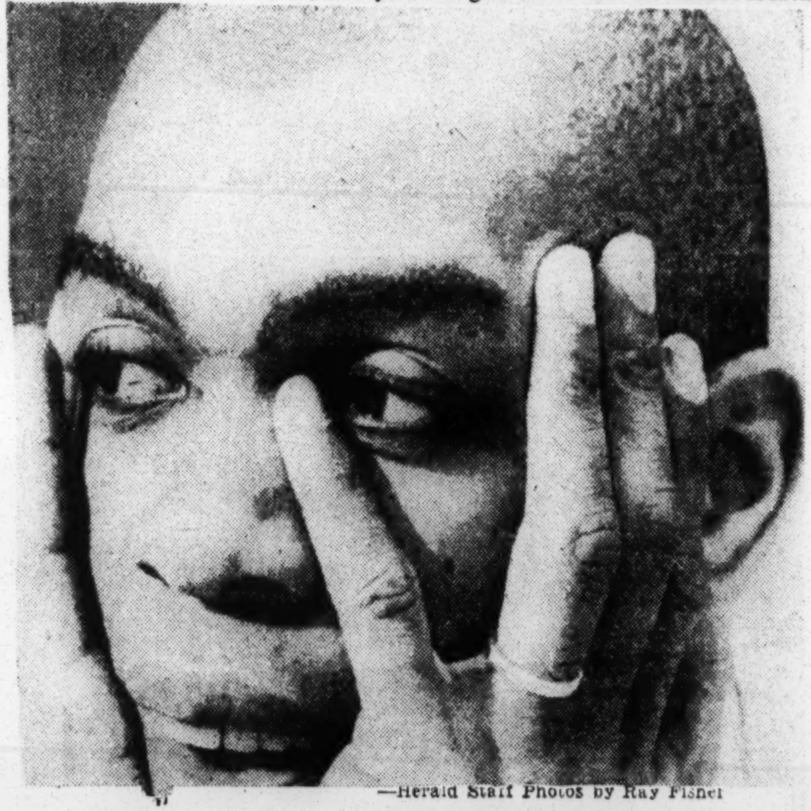
2d

Herald Miami, Fla. P. 3-B

Tues. 5-28-57

Geoffrey Holder in Miami

. . . his first night club act at Americana



—Herald Staff Photos by Ray Fisher

'Those Hands are Big, Really Big'

. . . he's never worn a glove

WITH A BIG HAND ON SUCCESS

The Tall Man from Trinidad

By MARJORIE PAXSON
Herald Staff Writer

Herald
Miami
5-28-57
p. 3-B

Celebrity Parade

Geoffrey Holder's talents as a singer, dancer, actor, painter, writer and choreographer have been pretty well publicized recently. And the success he's had in each field in the few years he has been in the United States is a pretty good indication that the tall man from Trinidad is on his way up.

But publicists don't talk much about what is probably his greatest talent and the skill which contributes so much to his accomplishments.

The man is a mimic.

Holder can't talk without mimicking the people or things he's talking about. Ask about his three-month son Leo (pronounced lay-o because it's French and has an accent over the e) and Holder becomes the typical proud young father. The baby, he assures you, looks like his mother and this is good.

"He is a beautiful baby, specially when he sleeps," the father says as he doubles his fist to his cheek and mimics the sleeping infant. And watching him, you realize that Holder at this moment looks as much like a slumbering babe as it's possible for an adult to look.

Or take the Metropolitan Opera, where he appeared this season as the featured dancer in Aida's ballet scene. "It's a big barn and backstage it's hysterical and some day I want to do a take-off on what goes on there. Well—look—you know the way most singers project with the chest."

At this point, he's out of his chair. He fluffs out the front of his coat to give the illusion of a buxom diva, sings "la-la-la-la" in the true Wagnerian manner and leans way forward. "But Rise Stevens, she projects from the pelvis." And Holder reverses his stance to show what he means.

* * *

He's Wise About Publicity

HOLDER swears he's never had a dancing lesson, yet his movements on stage are those of a trained performer. He is a master of the tricky dance styles from India and Siam. "About one-third of the population of Trinidad is East Indian, so I just watched them and learned."

He has watched and learned a lot of things in this country. Holder candidly admits, for example, that he signed a recording contract with VIK (a subsidiary of RCA Victor) because they promised to spend $50,000 on publicity.

The current bane of his existence is being labeled a calypso singer. "Don't get me wrong, I like calypso, and I'm in it up to here," he says, waving his right hand about a foot above his head. That's a good bit of calypso because Holder is 6 feet 6 inches tall.

"But I don't want to be labeled as anything. I am a performer and I try to do whatever I do well."

Holder's appearance at the Americana is his first night club act in this country, but he toured the circuit in Trinidad and Puerto Rico with a small dance troupe for several years. His act at the Caribbean Festival in Puerto Rico in 1952 brought an invitation to come to New York to audition for Sol Hurok. Nothing came of that but Holder did meet Arnold Saint Subber, who signed him for a role in House of Flowers.

It was in House of Flowers that Holder met his future wife, Carmen De Lavallade, a famous dancer in her own right who also was in the cast.

He proposed four days after they were introduced. The first time he mentioned marriage she changed the subject; they later agreed and they were married in June, 1955, with Pearl Bailey as matron of honor. Why June? "We're sentimental."

* * *

He Played Waiting for Godot

HOLDER MADE A NAME as an actor in Waiting for Godot on Broadway and was a hit on TV in the recent production of The Bottle Imp. His chance to dance at the Met came when his wife became pregnant and was unable to appear there. Opera choreographer Zachary Solov suggested that he replace her as solo dancer.

Holder's poise on stage gives the impression that he's had extensive formal education but he never attended classes outside the islands. He got as far as the fourth form in Queens Royal College (there are six).

Offstage he's nervous and restless and his big expressive hands are never still. He smokes cigaret after cigaret, or fiddles with a telegram and the envelope it came in until both are in shreds, or pulls his necktie outside his coat only to tuck it back a moment later.

Holder has a slight speech defect that shows up offstage, but he tells so much with his hands that you soon forget the occasional stutter. Those hands are big, really big, with extremely long fingers. He has no idea how large they actually are and can't give a glove size—he's never worn one.

His suits are size 44 long and most of them are tailored in Trinidad but now and then Holder can find one in this country that doesn't need too much alteration. He's given up on ready-made shirts; the sleeves are NEVER long enough.

Because he is from the British West Indies and knows calypso thoroughly, he did a piece on calypso history for the New York Times. This sample of prose was so successful that Doubleday has asked him to write a book. Holder plans "to take August off and get the book out of my system. It will be about West Indian folk tales."

He heard these stories from his mother who is French Martinique. His father is African and Irish.

* * *

Islanders Lack Dance Discipline

IN THE FALL, Holder is going into concert work and will appear with a troupe of 20 or so dancers and musicians. He'll do the choreography and direction in addition to the solo dances. He prefers, incidentally, to use American dancers.

"Islanders are difficult to work with because they lack a certain discipline. They are used to the free dancing down there and they'll sing up a storm. But on the American stage you must limit yourself to a point.

"Trained dancers here won't do it exactly as the islanders, but you get a cleaner finish with them."

Holder finds Miami rather frustrating. There is nothing to do except two shows a night. He says he's best when he does at least three a night because he is warmed up by the third. In New York, he sleeps about three hours a night, from 4 to 7 a.m.

He paints because he can't stand being idle, already has three one-man shows to his credit and last year received a Guggenheim Foundation Award for creative painting.

"I'm not very good at reading, so I never read. Besides you don't have to read much if you observe—and have imagination."

Painting gives Holder a fine opportunity to observe. "When you're working with a model you have a perfect excuse to stare at a person and study him."

The 26-year-old Holder doesn't know for sure where he is going. "Dancing isn't enough, painting isn't enough, writing isn't enough."

What then is his chief ambition?

"To be a good father. Sounds corny, I know, but home is very important to me."

49a(3) 1957 EARTHA KITT

Eartha Kitt Returns To Hollywood For New Film

By HAZEL A. WASHINGTON

HOLLYWOOD — Eartha Kitt who keeps busier than a one armed paper hanger with her night club dates, theatre dates, personal appearances and movie making is headed this way gain. Ertha who hs been signed for the part of Gogo Germaine, a creole singer who was the first person to sing the songs of W. C. Handy, in "St. Louis Blues," starring Nat 'King' Cole, will open at the El Rancho Hotel in Las Vegas in October.

Defender

Miss Kitt, who recently concluded touring the nation in the play "Mrs. Patterson" starred on Broadway last season in the musical, "Shinbone Alley." Her most recent film, made in England, found her opposite Sidney Poitier. No matter what is said about this gal, she has talent, can act, sing and dance and is in constant demand.

p. 18

Frank Sinatra, who is at the top of the heap, gives his friend Bob Hope a great deal of credit for coming to his aid, when he was in need by giving him a spot on one of his TV shows. Bob had his writers, write his whole show around Frank and his re-birth was spontaneous and his success instantaneous from that show in 1950.

Chicago, Ill,

Now Frank will host Bob on his first big TV show on Oct. 18th.

Funny thing or is it? Ava Gardner, who was formerly married to Mr. Sinatra, said that when Frankie boy was hungry and needy, he was a great guy to live with and love, but when his big successes came his way and he gained the top rung, he became almost impossible. Too bad. I guess that success did spoil Frank Sinatra.

Sept 21, 57

SHORT NOTES: Producer Arthur Freed and Director Vincente Minnelli are turning Paris upside down in a search for the famous city's most beautiful models to appear with Leslie Caron in "Gigi." But, Nunnally Johnson canceled an extra call from three Hollywood Studio club members because they were too pretty to play secretary bits in "The Three Faces of Eve," so he placed a call through conventional channels instead. As a result of outstanding accomplishments as director and star for "The Great Man" and "I Accuse," Jose Ferrer has been signed to take on the dual assignment again in "Bay the Moon."

Europeans to read of Miss Kitt's life

Afro-American Sat. 3-30-57

Baltimore, Md.

49c(1)(a)

By CONRAD CLARK

SOMEWHERE IN GERMANY — The story of Eartha Kitt's life, through her autobiography, is now being serialized by The Overseas Weekly, published by the International Media Company of Wilmington, Del.

The Weekly, which is distributed throughout West Europe, the United Kingdom and North Africa, is running a 10-part condensation of "Thursday's Child," and its first installment released this week tells of Eartha's bitter, poverty-ridden childhood in South Carolina.

Called by Orson Welles, "the world's most fascinating woman," Miss Kitt tells in the first installment of her low ebb being the death of her mother.

* * *

P.10

IN ADDITION to single shots of the internationally known and beloved actress, the Weekly also carries a picture of the actress with India's prime minister, Jawarhal Nehru.

The picture was taken during a round-the-world trip, and she was said to have made her first start to success at the Mars Club in Paris.

She appeared in the Middle East and Europe with Katherine Dunham's dance troupe, and later starred in London and New York shows.

EARTHA KITT

Why're Girls That Way? Eartha Kitt Has Answer

Journal Constitution

Atlanta, Ga.

By WILLIAM GLOVER

Sun. 4-14-57

NEW YORK, April 13 (AP)—"You men," purred Eartha Kitt with a grin mixed of mischief and mockery, "made a mistake letting women get so far."

Broadway's sultry singer-dancer arched up on her toes, stared intently in the mirror, flecked a hand over cheek and hair.

She was busy explaining her first musical comedy, "Shinbone Alley," (which officially opens tonight), separating the off-stage Eartha from the on-stage Kitt, and commenting on more or less related matters.

"Women are too confused to have any philosophy other than a natural instinct for survival," she continued, "but they're learning more than they used to.

"Now they know how to handle men—to neutralize them. That's where you men made a mistake."

Looking mildly pleased, she postured lithely into a new crouch on her chair. There was something faintly — and fittingly — feline in every word, tone and gesture.

* * *

MISS KITT'S catlike grace and aura is being applied in "Shinbone Alley" to portryal of the famous cat mehitabel, who along with archie the cockroach, was immortalized in the allegories of Don Marquis. Archie is personified by Eddie Bracken in the show.

Eartha firmly distinguishes between herself and her stage incarnation.

"I think mehitabel thinks more deeply than most women," she analyzes. "And she says, 'If you don't like me the way I am, to hell with you.'"

The wide-set Kitt eyes grow introspective.

"Now I always feel a person doesn't have to adjust to the world — the world has to adjust to you. If you find someone who doesn't adjust to you, you can always go find someone who does."

* * *

HAVING SETTLED the subtlety to her own satisfaction, the 29-year-old star goes on to other matters.

She became involved with "Shinbone Alley" six months ago when she was presented with a copy of the script and a musical recording. She implies she was somewhat less than enchanted with the latter, but the stories facinated her.

"I had never heard of Marquis before," admits frankly the girl whose first work was picking cotton as a child in a South Carolina field.

"He's full of deep philosophy, deep thought and liberalism—and at the same time had the ability not to put his foot in his mouth."

Miss Kitt went into rehearsal after a whirl-wind 14-day trip around the world that included a chat with Prime Minister Nehru of India. Prior to that "I've had just 10 days off from work in five years," she continues. To ease up on the tension she has sworn off such extra activities as television and night club appearances during the run at the Broadway Theatre.

Kitt: A song, a dance, an alley

TALK WITH THE STAR

Newsweek P.70

Eartha Kitt and her three cats—Finnegan, Tippy, and Sean—live in a brownstone, now painted gray, on New York's East 92nd Street. Obviously Miss Kitt, who is currently prowling the stage as the toujours gai mehitabel, has an affinity for cats. Yet she tends to be touchy at the frequently made observation that her lithe body and celebrated sex appeal have a touch of the feline. "There's nothing wrong with cats, is there? Everybody has to be identified with something."

Mon. 4-22-57

But then Miss Kitt, who came out of the little town of North, S.C., tends to be touchy about a great many things. Nothing annoys her more than being credited with speaking nine languages. "Press agents! Every time I turn around I speak another language. I speak French and Spanish fluently. A little German, Italian, and Turkish—that's all."

New York, N.Y.

Show business has its faults, too, for the soft-voiced girl who rose rapidly in the business from Katherine Dunham dancer to hit-record singer to Broadway star. "There is a lack of faith in the performer. Overproduction, with elaborate scenery, means that people see with their eyes, rather than with their souls. This is not giving the audience art. Pretty soon the only thing left to look at as entertainment will be a rocket to the moon. More than that, I resent being hired as a dramatic actress and then having to throw in a few songs, as I did in the supposedly straight play 'Mrs. Patterson.' That's commercialization. The time is coming when I will have to stop being a song-and-dance girl. Your voice doesn't last forever. Neither do your legs. I want to be an actress."

TONIGHT AT 8:00

Eartha Kitt

49c(1)(a)

will be

Kathryn Murray's Gues

at the

Arthur Murray Party

World-Telegram & Sun

Tues. 4-16-57 P.24

CALYPSO DANCE CONTEST

New York, N.Y.

TONIGHT 8 P.M.

CH. 4

Sponsored by PUREX and SPEIDEL

Says Kitt 'Went Savage', Asks $200,637 Damage

Defender Sat. 8-10-57 Chicago, Ill.

P. 1

NEW YORK — (INS) — A night club operator charged last week that singer Eartha Kitt broke champagne glasses, dumped drinks on people's heads, slapped him and topped off an evening by performing an "offensive, lewd" dance that drove patrons from his establishment.

49(e)(a)

Harold Kanter, co-owner of the African room in New York, made the charges in a $200,637 suit filed against Miss Kitt in Supreme court.

Kanter asserted that the combination of African native music, alcohol, and a $137 check apparently made the singer go savage during a party on June 5.

The party included actor John Ireland; Ireland's brother, producer Peter Lawrence; Lawrence's wife and others.

Kanter said Miss Kitt became "loud and boisterous," accused him of running a "clip joint" and socked him below the belt.

Miss Kitt dismissed the charges as a publicity stunt. But she admitted she was at the African room on June 5 and protested that the $137 check "was preposterous."

The shapely singer added: "If I got up on the stage and did what they said (the dance) you can be sure the patrons would not have left."

Defender Sat. 8-10-5 Chicago 49 e(a)

EARTHA KITT

Sued for $200,000

Courier Sat. 8-10-57

Eartha's Peeved!

Pittsburgh Pa. P. 2

NEW YORK—A sad, almost-embittered Eartha Kitt expressed simply "disappointment in human beings" as a $200,000 suit was filed against her Friday afternoon, charging that she made "false and defamatory" remarks in a night club, "injured the club's good name," poured champagne on a nearby customer and assaulted the manager.

49(e)(a)

Philosophical, yet obviously unhappy, Miss Kitt said that she was disappointed that "anyone would go to this length for publicity."

■

ACCORDING to the brief filed in Supreme Court, Harold Kanter, owner and manager of the African Room, 780 Third Ave., charged that on the morning of June 5, Miss Kitt and a party present at the club, acted in a "loud and boisterous manner." He charged that when a bill of $137 was presented the party, Miss Kitt referred to the club as a "clip joint," adding that she would "tell her friends about it."

Kanter is asking $150,000 for false and defamatory charges, $500 that he alleges he lost in business that night, $50,000 for "holding him up to ridicule and contempt," stating that she slapped him, and $137 for the bill.

Miss Kitt denied all the charges through her agent, Virginia Wicks. "The whole thing," said Miss Wicks, "is actually beneath denial."

■

MISS KITT said that contrary to column items that she and actor John Ireland had been in the club alone, the party actually included, besides Ireland, his girl friend, his brother and a TV producer.

Miss Kitt is being represented by Atty. Irwin Nadel.

49c(1)(a) 1957 JOHN KITZMILLER

He Has Never Looked Back

Courier-Journal
Louisville Ky
Tues. 5-21-57
1.10

Ex-U. S. Army Negro Officer Wins Cannes Festival Best-Actor Award

By RICHARD EHRMAN
Associated Press Staff Writer

Rome, May 20.—A husky American Negro Army officer who was summoned from a postwar poker game to the gamble of a new career in motion pictures has won the best-actor award of the Cannes film festival. 49c(1)(a)

He is John Kitzmiller, a modest, retiring engineering graduate of the University of Michigan and ex-captain in the all-Negro United States 92d Division. His break came 11 years ago.

Associated Press Wirephoto

JOHN KITZMILLER

Summoned from poker game

49c(1)(a)

Today he is one of the most regularly employed actors in the European film business. He won the acting award at the Cannes festival, which closed Friday night, for his work as a pilot in the Yugoslav film "The Valley of Peace."

"My film career started one day in the spring of 1946," he recalled today, sitting on the terrace of his Rome apartment near the Basilica of St. Giovanni in Lateran.

"I was playing poker in the officer's club near Leghorn when Italian film director Luigi Zampa came in. He looked across at me and said: 'That's the man I want.'"

"I laughed and thought he was joking. But within a few days I had been given leave and was at work in the movie, 'To Live In Peace.'

"I've never looked back.

"I love it here. The people are delightful. There's no color problem—and I'm engaged to be married to a lovely Italian girl.

"What more can a man want? I haven't even been home to America since the end of the war."

As a Negro, the 43-year-old actor feels he has an important job to do in Europe—to act as an unofficial ambassador of his race.

"I want people to know there's not the slightest difference between the American Negro and the American white man—except the color of his skin," he said.

By Italian standards Kitzmiller is a highly paid actor, "but not by Hollywood measures, I'm afraid."

He got $10,000 for his role in "The Valley of Peace."

Wears Smartly Cut Italian Suits

His next assignment? Two more pictures in Italy and another in Yugoslavia.

"Then maybe I'll go back to America for a time," he said. "I'm negotiating with a U. S. company over a contract."

Off the set, Kitzmiller wears elegantly cut Italian suits. His command of the Italian language is flawless. He lives alone in his bachelor apartment in the San Giovanni district.

"Of course, when I get married I'll have to look around for something bigger and better," he said. "Somewhere we can entertain."

Who is his fiancee?

"Just say she is a Roman," he said. "A Roman of seven generations. I've lived here seven years, so we get on fine."

Both Kitzmiller's parents are dead. He corresponds regularly with a sister in Detroit who sings under the name of Sue Johnson.

49c(1)(a)

Associated Press radiophoto

John Kitzmiller on the terrace of his Rome home.

Cannes 'Best Actor' Tells How He Got His Start

Herald Tribune
E 7
Mon. 5-20-57
New York

ROME, May 19 (AP).—A husky American Army officer who was summoned from a postwar poker game to the gamble of a new career in motion pictures has won the "best actor" award of the Cannes Film Festival. He is John Kitzmiller, a modest, retiring forty-three-year-old graduate of the University of Michigan and ex-captain in the all-Negro United States 92nd Division. His break came eleven years ago. Today he is one of the most regularly employed actors in the European film business. He won the acting award at the Cannes Festival for his work as a pilot in the Yugoslav film "The Valley of Peace." "My film career started one day in the spring of 1946," he recalled today. "I was playing poker in the officer's club near Leghorn when Italian film director Luigi Zampa came in. He looked across at me and said: 'That's the man I want.'... Within a few days I had been given leave and was at work in the movie "To live in peace.' "I love it here. The people are delightful. There's no color problem—and I'm engaged to be married to a lovely Italian girl."

49c(1)(a)

49c(1)(a) 1957

LOU LATOUR

LOU LATOUR IN RECITAL AT MONTGOMERY — Dr. King and Lou Latour chat during her visit to Montgomery, Ala., where the latter appeared in a dramatic recital sponsored by Gamma Phi Delta Sorority. With them is (right) Mrs. Bertha Bailey of Radio Station WRMA. Dr. King lauded Miss Latour for her excellent work with La Cheerios which annually sends thousands of cards to shut-ins throughout the nation.—Global Photo.

49c(1)(a) 1957 MANTAN MORELAND

Afro-American Sat. 3-2-57 P.5

49c(1)(a)

CHARLIE CHAN'S RIGHT-HAND MAN

The Eyes Have It

Still going strong after 47 years in show business, Mantan Moreland has played in over 80 Charlie Chan movies, currently revived on television. His trademark is his pop-eyes. They're known all over the world.

Baltimore, Md.

By ELIZABETH M. OLIVER

Mantan Moreland has parlayed an ability to make goo-goo eyes into earnings of $100,000 a year. He has made over 80 Charlie Chan movies, appeared on the stage, and in night clubs around the world.

He ran off with a minstrel show in Louisiana in 1910, danced barefooted, and did the "buck and wing," each night along the sawdust trail when he was only eight years old.

Since then, 43 years ago, he has remained in show business, has become one of the best known comedians of stage and screen.

Actually, he says, he has only been on the stage for 45 years since he took time out somewhere along the line to attend college in Louisiana.

* * *

HIS FATHER, Frank Moreland, was an old-time Dixieland band leader from Monroe, La., and in the heyday of the black face minstrel which traveled from New Orleans to Atlanta, he had one of the best shows on the road.

Mantan's mother, Marcella, did not like the idea of her big-eyed baby boy shuffling his bare feet on the stage because there was little credit and no glamour in playing to the bawdy audiences of that era.

Hardly more than wide plank boards raised upon tree stumps and with kerosene torches for footlights, the stage of the minstrel days was no place for a kid.

* * *

BACKSTAGE in the Ethel Barrymore Theatre just off Broadway. I sat with the aging comedian, felt he was a little weary after 45 years in this "here today — gone tomorrow" business.

Now world-famous for his goo-goo eyed parts in the Charlie Chan series of detective pictures, Mantan recalled the days when he was "eating from hand to mouth," did not even have shoes.

"Tim Moore, who now plays the part of the Kingfish in the Amos and Andy Series, and I ran off together," he said.

"He had his own show called the "Chicago Follies." We later played in "Leslie's Black Birds" in 1928.

"Almost 20 years later when I played the Moulin Rouge in Paris and the Paladium in London, I looked back on those tough days with the minstrel sideshow in the Hagenbec-Wallace Circus. I guess I'll never forget," he added somewhat forlornly.

"Now, if I don't earn $100,000 a year, I think I'm slipping," the comedian said.

* * *

MORELAND'S last picture just completed three weeks ago netted him $20,000 for the part he played in the New Charlie Chan movie.

"I joined "Shuffle Along" with Noble Sissle and Eubie Blake in 1920." Mantan said.

"I played the comedy part of "Onions." "Love Will Find a Way" was the hit tune and everybody all over the world was singing it."

* * *

MANTAN was waiting for the curtain to go up on "Waiting for Godot," a play in which he was starring with Rex Ingram, Earle Hyman, Geoffrey Holder and a little 8-year-old boy actor, Bert Chamberlain.

MANTAN MORELAND

Somewhat distressed because the curtain was not going up because of "union trouble," Mantan, who is a veteran of many failures and successes, had many words of patience for the other actors.

"We'll go on tomorrow," he said, shuffling backstage in his tramp's outfit.

* * *

ON HIS undershirt he wore a diamond tie pin whose stone he said "cost more than diamonds," was from Mammoth Cave in Kentucky. It was given him by his daughter, Marcella, 22, a Chicago nurse.

Asked if his daughter was married, Mantan said: "No, I wish she was so as to take some of the weight off of me.

"Every day I get a call from her and it's Daddy, do this, get me that, I've got to have this, and, man, it cost lots of money."

"She loves shoes and most of them cost $40 or $50.

" I told her if she does get married, don't bring me no cat who'll be stranded by the first pair of shoes or the first hat he has to buy for you," he said laughing until his sides hurt.

Moreland was married to the former Miss Goldie Lewis but settled with her in divorce procedures for $310,000 and three pieces of property in 1951.

"I was asleep when I let her get away with all that," he said doubling up in a knot with laughter.

* * *

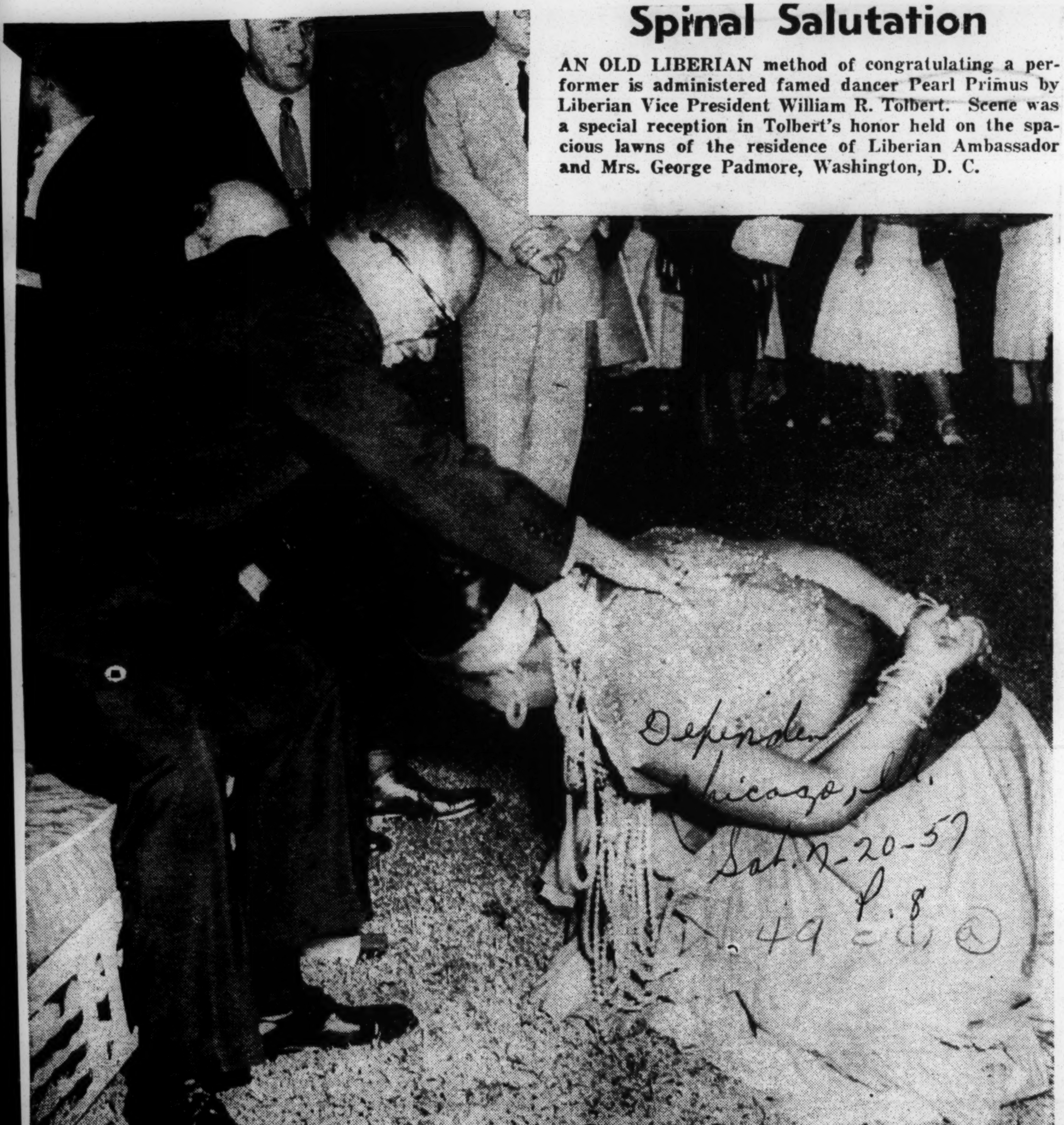
MORELAND, who started with Adelaide Hall, Elizabeth Welche, Ada Ward, Nina Mae McKinney, in the "old vaudeville days," has managed to keep his name in lights while some of their stars seem to have set.

Appearing as Estragon (Gogo) the tramp in the tragicomedy, "Waiting for Godot" which was short-lived on Broadway in January, 1957, Mantan wore big farmer's shoes with no laces patched pants, and a large, ancient felt hat.

He stated that he "received a per cent" of the "door," was "helping out" the producer Michael Myerberg, who is from Baltimore and who attended School No. 61, when he used to live on Lakeview Ave. there.

Spinal Salutation

AN OLD LIBERIAN method of congratulating a performer is administered famed dancer Pearl Primus by Liberian Vice President William R. Tolbert. Scene was a special reception in Tolbert's honor held on the spacious lawns of the residence of Liberian Ambassador and Mrs. George Padmore, Washington, D. C.



Defender
Chicago, Ill.
Sat. 7-20-57
P. 8
D. 49 c(1)(a)

49c(1)(a) 1957

TIMMIE ROGERS

Timmie Rodgers revue hailed at Club Elegante

Afro-American Sat. 4-6-57 Pg 16

Baltimore Md.

NEW YORK—Timmie Rogers' new musical revue, "No Time For Squares," opened at Brooklyn's ultra-smart Club Elegante last Wednesday night in a burst of glory, and there wasn't a square in the house.

From the first strains of the overture until the final curtain, the audience of night club patrons laughed, applauded and raved, and the wonderful cast of entertainers gave them their all.

Timmie Rogers is masterful in his varied chores as comedian, singer, dancer and composer.

49c(1)(a)

IT IS AN exciting revue, brilliantly staged and lighted, and the gorgeous scenery and costumes added to the panorama of beautiful dancing darlings.

This is the first time in the history of Club Elegante that the management has presented an entire colored revue and "No Time For Squares" is a miniature extravaganza.

One of the highlights of the evening was the singing of Mauri Leighton, a tall, beautiful young lady from California making her New York night club debut.

When she had finished her last number, "I Wanna Be Loved," the packed audience of mixed patrons gave her a rousing ovation.

* * *

ERNIE ANDREWS, who sings much like Billy Eckstine, comes in for his share of glory, and the dancing of Paul Meeres and La Raine is great.

This smart revue will play Club Elegante for four weeks, and there is a possibility that it will be booked in Las Vegas, Hollywood, Chicago and Detroit.

49c(1)(a) 1957

FRANK SILVERA

The 'man with a thousand faces' comes to Baltimore

Afro-American Sat. 4-6-57

Baltimore Md.

"The whole thing is wide open. It can't be worse than it has been. The legitimate stage needs the revitalizing force the colored person can give to it, both in terms of acting, writing and concept."

P. 10

Frank Silvera, known as "the man with a thousand faces," because of his ability to portray so many roles, was speaking Tuesday in the AFRO City Room.

49c(1)(a)

Mr. Silvera, a genial and handsome man, and a gifted actor, is currently appearing in a downtown legitimate theatre as an Italian father in Michael V. Gazzo's "A Hatful of Rain."

* * *

THE ROLE of John Pope, Sr., which Mr. Silvera made famous on Broadway a season ago, is one of the finest of his career.

Mr. Silvera, who has played more than 80 roles, was born in Kingston, Jamaica, in 1914. However, he grew up in Boston, Mass., where his parents settled when he was eight.

Interested in dramatics from his boyhood, he got an early start by acting with church and other amateur groups.

* * *

AT FIRST he was undecided between a career on the stage or a career in law. His love for the stage took precedence, however.

During the thirties, he participated in the Federal Theatre and later worked with New England and New Hampshire Repertories.

He served a three year hitch in the Navy from 1942 to 1945, spending 18 months at Great Lakes, where he was in charge of entertainment at Camp Robert Smalls with Owen Dodson, the poet. He was also an announcer on a weekly broadcast there.

It was not until his discharge from the Navy, however, that he achieved fame as an actor. It was then that he appeared with Hilda Simms in "Anna Lucasta," as her father, Joe.

* * *

HE IS a member of Elia Kazan's Actors, Studio, a studio that has produced such screen greats as: the late James Dean, Marlon Brando and Paul Newman. When in New York, Mr. Silvera conducts his own acting studio.

Determined to have a thorough command of his profession, the thespian studied playwrighting under Robert Anderson, so that he could better understand the problems of a playwright.

He has appeared with such actresses as Helen Hayes and Mary Martin and Jean Arthur.

Widely travelled he has been perhaps even more widely acclaimed in Europe than in America.

* * *

HE HAS had movie roles in "Viva Zapatha," "The Cimarron Kid," "Fear and Desire," "The Fighter," "The Miracle of Fatima," "Killer's Kiss," and "Crowded Paradise."

His rich, resonant voice has been used to narrate many films, and he has recorded readings from Christopher Marlowe's "Dr. Faustus."

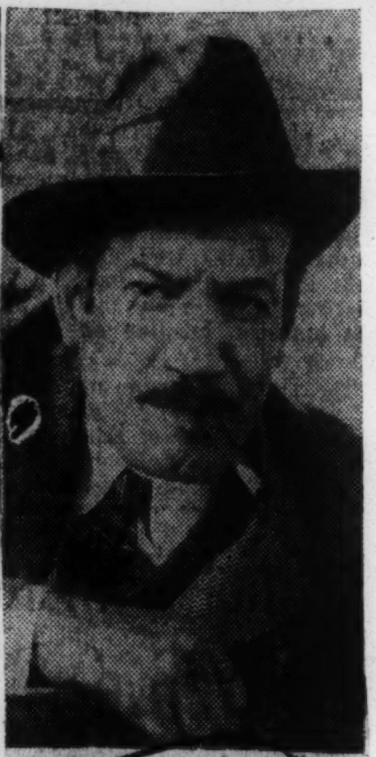
Last summer, Mr. Silvera broadcast seven out of 20 programs for the Swedish Radio, with the cooperation of the State Department and the American National Theatre and Academy (ANTA).

He is married to the former Anna Quarles of Boston. The couple has two children, Frank Jr., 12 and inda, 8. Dr. Benjamin Quarles, professor of history at Morgan State College, is his wife's brother.

* * *

WHAT IS his advice to young acting hopefuls?

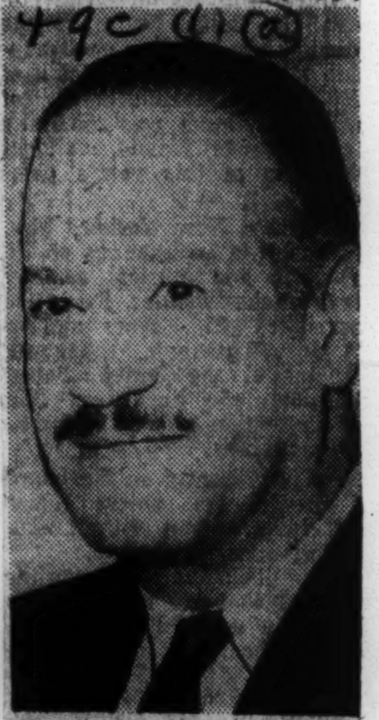
"To find the outlet nearest home, where it does not present an obstacle in terms of making a living. The nearest means of trying out your talent, of giving expression to your talent, of proving to yourself and those about you that you have a calling for this art."



FRANK SILVERA

As he looks in real life . . .

49c(1)(a)



"A thousasd faces" — Frank a thousand faces now appearis Silvera, known as the man with a thousasd faces now appearing here is Michael V. Gazzo's "A Hatful of Rain," shows one of his thousand faces. "There are no great actors here," he said recently; he considers Paul Muni as the nearest thing to a great actor in America.

49c(1)(a) 1957

ETHEL WATERS

ETHEL WATERS IS BROKE

Commercial Appeal P. 25

But Blues Singer-Actress Is Not Moaning

NEW YORK, Jan. 2.—(AP)—Blues singer Ethel Waters, who had a hit play and a best-seller biography a few years ago, is broke.

Memphis Tenn.

The Negro singer, who turned from singing to serious acting with huge success in "The Member Of The Wedding," and about the same time hit the best-seller lists with "His Eye Is On The Sparrow," confirmed a story saying she was broke.

49c(1)(a)

"Lord, all this talk I'm beginning to count as a blessing in disguise," she said.

Thurs 1-3-57

She said she still owes the Government $15,000 on a $25,000 income tax on proceeds from her autobiography, and the Internal Revenue Service has put a lien on her home in California, which is being used without rent for a school for slightly retarded children.

Ethel Waters Now Broke But Not Asking For Any Sympathy

Daily World Atlanta Ga P.4

Sat 1-5-57

BY JAMES L. KILGALLEN

NEW YORK, — (INS) — Ethel Waters is broke -- due to income tax trouble and lack of work. But she's not asking sympathy.

49c(1)(a)

All the famed blues singer and actress wants, she said today, is a "break" that would enable her to get on her feet, financially.

Her voice tinged with pride, she declared:

"Except for the government, I don't owe anyone a quarter. I'm doing the best I can to pay my debt to Uncle Sam. But, actually, there's nothing so wrong that a good job or two in show business won't clear up".

Miss Waters, who owed the government close to $25,000 in taxes, has whittled this sum down to about $15,000.

"But I haven't worked much in the past four years," she related. "Of course, I've done some work but not enough. I just don't seem to be able to get it.

"I've had odd jobs each year the past four years. I'd make a TV appearance, in person or on film, do some summer stock, or get a night club spot for a week or two That's not enough.

"I'm busted -- but I'm not asking sympathy. Things go like that in show business. I have friends in the same boat, and we console one another."

Her financial difficulties began four years ago when she produced her best-selling autobiography, "His Eye Is On The Sparrow."

"Royalties from the book put me in a higher tax bracket," she explained. "My royalties went for taxes. I couldn't keep up. Interest on my taxes multiplied and I didn't make anything out of the book."

Miss Waters said that several times, while she was struggling to pay up her taxes, she received refunds of about $2,500. Each time she'd sign over the refund as payment toward back taxes. At the same time withholding taxes were coming out of her salary for the odd jobs she obtained.

"It's hard to be honest," she smiled.

"I have to earn $850 a month to keep up with my demands. I have a home in California and my mother lives in Philadelphia. I'm living in New York now because I have to be on the ground in case a job shows up."

She told of passing up a $50,000 deal.

"I turned down an offer from 20th Century Fox for life story because they wouldn't let me play myself. They said I couldn't sing, that I was to old, and that I wouldn't have public appeal."

Her pride rising to the surface, the 56-year old blues singer exclaimed:

"I'm not dead. And I'm not dated. Why, I feel I could get out there and put them all to shame in a part like that".

Ethel Waters Finds NAACP Bias Problem Is Not Hers

Defender P.15 Chicago-Sat

By DELORES CALVIN

49c(1)(a)

NEW YORK — (CNS) — Why **Ethel Waters Is Not a Member of NAACP** . . . Ever since the Nat Cole episode in Alabama, many stars who have not openly voiced their opinion on race relations, or showed their feelings through strong support of various organiations sort of skirted around the issue by managing or trying to manage for it not to come up . . . Therefore we were quite surprised at a television interview on Mike Wallace's "Night Beat" when Ethel Waters got into an awkward moment and for all her smiles, the uneasiness was never settled.

The question was a point blank one: "Are you a member of the NAACP?" . . . and the answer after a second or two of silence, was a shy "no" but with room left for argument . . . Therefore, Mike seemingly unbelieving of the "no" he had heard, rephrased his question and began again . . . "You aren't a member of the NAACP — an organization trying to find equality for the colored people?" . .Again the answer was a hesitant "no" — and a smile and shake of the head . . . Then Mike dove right in — "Do you agree with their work? You don't agree with their work." he asked. To this, Miss Waters smiled sweetly again and said nothing. Mike went on — "They are trying to help the Negro —" by now the tension was rising and an answer from the great blues singer was imperiative.

Post 1-5-57

"I do my own thinking," she finally stated, "'and Ethel isn't interested. I'm just not interested'" . . . then she went on to elaborate that she feels what she has attained in life, no white person has deprived her of — "I don't miss what you have," she said, "because I don't desire it, and don't want it." She went on to state that Jennie Lou, Red Rooster and Mrs. Frazier can cook for her so she does not desire to eat in other places where she may not be wanted.

'Lord will take care of me,' says Ethel Waters

49c(1)(a)

NEW YORK (ANP) — The spotlight on tax troubles of celebrities shifts to another famous colored person who owes Uncle sam for arrears in income tax.

The celebrity who will take some of the spotlight from Joe Louis, Sugar Ray and ~~etc., is~~ popular blues singer Ethel Waters.

Afro American

LAST WEEK Miss Waters confirmed a report that she is broke, and owes the government $15,000. This debt is due on a $25,000 income tax on proceeds from her best-seller autobiography, "His Eye Is On The Sparrow."

Baltimore Md

According to Miss Waters, the internal revenue service has slapped a lien on her home in California, which is being used rent-free for a school for slightly retarded children.

Sat 1-12-57

ASIDE from the $15,000, she doesn't "owe a soul a single penny." She said she could not meet the tax payments "working a week here and three days there," but she is not downhearted.

"I'm not going around bellyachin'. I still sleep nights, and I don't have to take any pills . . I know the Lord will provide for me. He has taken care of me all my life."

strike back at cancer
Give
AMERICAN CANCER SOCIETY

P.7

Afro American Baltimore Md

Sat 1-12-57

ETHEL WATERS

Ethel Waters Wins $5,000 On TV Quiz Show; Money Needed For Taxes

Advocate P.6

Sat 1-19-57

Jackson Miss

49c(1)(a)

Ethel Waters won $5,000 Tuesday night on the television quiz show "Break the $250,000 Bank." The woman who during 47 years as a performing artist has had stellar roles on stage, screen and vaudeville, entered the contest to try to raise funds for taxes the Federal Government said she owed.

Tuesday night, over NBC-TV, Miss Waters correctly answered several questions in her selected category of music, principally religious hymns and songs. Next week she will try for $10,000. Miss Waters, who has not performed regularly for more than two years, assertedly still owes the Government about $25,000.

The Lord Will Provide for Me, Says a 'Broke' Ethel Waters

Courier Pittsburgh Pa. Feb. 1-12-57

p. 3

NEW YORK—The spotlight on tax trouble of celebrities shifts to another famous Negro who owes Uncle Sam for arrears in income tax.

The celebrity who will take some of the spotlight from Joe Louis, Sugar Ray and etc., is popular blues singer Ethel Waters.

- Last week Miss Waters confirmed a report that she is broke, and owes the Government $15,000. This debt is due on a $25,000 income tax on proceeds from her best-selling autobiography, "His Eye Is On the Sparrow."

- According to Miss Waters, the internal revenue service has slapped a lien on her home in California, which is being used rent-free for a school for slightly retarded childrens.

Aside from the $15,000, she doesn't "owe a soul a single penny. She said she could not meet the tax payments "working a week here and three days there," but she is not downhearted.

49 C(1)(a)

"I'm not going around bellyachin'. I still sleep nights, and I don't have to take any pills . . . I know the Lord will provide for me. He has taken care of me all my life."

■

MISS WATERS told reporters that she has been getting many calls from sympathizers.

- "People call me up breathless to pay my hotel bills. I'm afraid they'll start coming up to me soon to ask me, 'Where's your cup?'

- "But, the Lord keeps me independent, I have been meeting my hotel obligations. Otherwise, I've been broke for so long, I'm reconciled to it. Just call me the happy pauper."

Concerning her career before the footlights, Miss Waters confessed that perhaps there wasn't a great demand for her services any more. She said, "I'll be satisfied to know I left with dignity and respect."

Broke Miss Waters

Afro-American Feb. 2-9-57

Baltimore, Md.

The current plight of first Joe Louis and now Ethel Waters clearly shows there are two things about money.

You not only have to know how to make it, but more importantly you must know how to spend it.

Both, while at the peak of their professions, were certainly able to make it.

49 C(1)(a)

Joe Louis' fists, according to Internal Revenue calculations, had been able to earn more than four million dollars.

Ethel Waters, whose voice and acting ability, had kept her in the stage, screen and television spotlight for two generations, earned more than $1,500 a week during the height of her popularity.

Now Ethel at 56, admits she's not only broke, but is indebted to the tax collectors by some $15,000 she has no prospects of paying.

Ethel also admitted something else the other day while being interviewed on one of those midnight television shows.

She boasted that she is not now a member of the NAACP and never has been.

49 C(1)(a)

That could be responsible for some of her present difficulties.

Had she maintained closer contact with her own people, it is possible one of our schools would be more sympathetic with her plight and offer her a teaching job in its dramatics department.

Ethel Waters pockets $10,000 TV winnings

Tribune

P. 17

49 C(1)(a)

Los Angeles, Cal.

Singer Ethel Waters, whose complaints that she is in debt and tax-trouble seem to have reached the right ears, was paid $10,000 as her winnings up to the Jan. 15 demise of Bert Parks' quiz show, "Break the $250,000 Bank" and landed in the running for $13,000 in prize money on a new Parks' show, "Hold That Note."

"Hold That Note", replacing the old show was seen last night (Tuesday) past-post for the Tribune, over NBC-TV at 10:30 p.m. with Miss Waters squared off against band leader Bobby Sherwood for the $13,000-pot.

Jan 30 57

49c(1)(b) 1957

Three Acts Dropped for Dixie

Courier
Pittsburgh, Pa.
Sat 10-5-57

Feld Show Bows To Jim Crowism

Irving Feld's "Biggest Show of Stars for 1957" has bowed to the dictates of Dixie bigotry and will invade the South for a string of five bookings without the Everly Brothers, the Crickets and Paul Anka on the dates.

The package is scheduled to appear in Chattanooga, Birmingham, New Orleans, Memphis, and Columbus, Ga., all cities where Negro and white performers cannot appear together on the same stage in the same show.

• With the [illegible] Domino, LaVern Baker and Clyde McPhatter. The troupe is currently in the midst of an 80-day tour which broke all records in the Forum at Montreal with 30,000 Canucks jamming the joint for a pair of shows. In addition, Montreal promoters had to turn away thousands who could not get in.

As a result, the group will be back in Montreal on Nov. [illegible] with subsequent repeat dates in Pittsburgh, Richmond and Norfolk.

■

THE FELD action in dropping the Crickets, Everlys and Anka from the troupe for the Southern jaunt is meeting with a mounting wave of criticism in view of the recent stand taken by Louis Armstrong, Eartha Kitt and other top performers.

• Added to this is the fact that Dave Brubeck has issued a [illegible] against appearing in jim-crow spots, and Leonard Feather will not take his tour into any spots where non-segregation can't be guaranteed.

Critics feel that theatrical performers can do much toward helping to defeat un-American race prejudice by refusing to perform where jim crow is the rule. Considering the current temper of the nation, the Feld troupe is not in line with the latest thinking.

49(C)(1)

Ruby Goodwin featured in 'Wagon Train' drama

Afro American 9-28-57

RUBY GOODWIN

LOS ANGELES — Veteran actress and authoress Ruby Goodwin will be featured with Ricardo Montalban, Ward Bond and Robert Horton Wednesday, (Sept. 25) in NBC-TV's "Wagon Train," a new series of full-hour dramas based on the opening of the Western frontier.

Mrs. Goodwin, selected California's "mother of the Year" [illegible] has found time during [illegible] and win success in a [illegible] has found time during her active life to raise a family and win success in a number of professions.

WITH FIVE children to help support back in the early 30s (She also has 10 grandchildren), Ruby launched a radio career during which she wrote, directed and produced a 30-minute variety show called "This and That" in Santa Ana, California.

Date 9-28-57

She became an actress in [illegible]. Since then she has done four motion pictures and a number of television shows.

And as if that wasn't enough to keep her busy, she has written six books, including one based on her life in her home town of Duuoin, Ill., called "It's Good to be Black."

AFRICAN CENTER OPENS

NEW YORK (ANP) — The New School for Social Research Tuesday formally opened a center for Africa studies. Sanford Griffith is director of the center which will offer four courses this fall.

49c(1)(b) 1957

POITIER IS SOUGHT FOR MUSICAL ROLE

Times

New York

Wanted for Part in Show by Arlen, Harburg and Saidy First Offered to Belafonte

Fri. 2-15-57

By SAM ZOLOTOW

A Hollywood scout advises that Sidney Poitier is being sought for the male lead in the forthcoming Harold Arlen-E. Y. Harburg-Fred Saidy musical. If there are no obstacles in getting Mr. Poitier, a major problem will have been solved by David Merrick, producer of the show, tentatively referred to as "Jamaica" or "Pigeon Island."

Until recently it was understood that Harry Belafonte was eager to accept the part. However, a backlog of commitments prompted him to request that the offering be delayed until the spring of 1958. Mr. Merrick was reluctant to set back the production that long.

Mr. Poitier, who was born in the West Indies, is said to have the necessary qualifications for the assignment. He is a baritone and is able to sing the required Calypso numbers.

His Broadway record covers only two plays, "Anna Lucasta" and "Lysistrata." But his film appearances have afforded him a wider scope in the acting field. He is to be seen in the newly released picture "Edge of the City."

Grambling Senior Inks Eagles' Paper

Courier P. 27

Sat. 3-16-57

GRAMBLING, La. (Special)—Alvin Richardson, 245-pound NAIA All-American tackle, has signed a contract to play professional football with the Philadelphia Eagles.

Pittsburgh, Pa.

The big Grambling College senior turned down flattering offers from two Canadian teams to join the Eagles.

Richardson will try his hand at the professional sport after virtually attaining all the honors that could accrue to a small-college lineman. He was selected to several All-American elevens and was named "Lineman of the Year" in the Midwest Conference.

Broadway debut by NCC grad

Afro-American

Baltimore, Md.

Sat. 3-30-57

DURHAM, N.C.—Ivan Dixon a member of North Carolina College's graduation class of 1954, made his Broadway debut on March 12 at the Greyston Theatre, New York City, when he appeared as leading man in the Theodore Pollack production of "Wedding In Japan."

Dixon was hailed as one of the greatest actors on the NCC stage while a member of the college's drama group, the Thespians. At NCC he earned leading roles and starred in such performances as "Othello," "King Lear," "Bill of Divorcement," "Hamlet," "Don Juan In Hell," and many others.

P. 10

Mary L. Bohanon, NCC professor of drama, directed all of the productions in which Dixon starred at North Carolina College.

* * *

THE BROADWAY production, directed by Lee Nemtz, is an exciting play on the U.S. Army of Occupation in Japan and is the first American drama on the theme of Japanese, colored and whites soldiers which depicts their intimacies and conflicts in the Oriental country.

Since graduating from NCC, Dixon has completed a movie with Metro - Goldwyn - Mayer, "Something Of Value," in which Rock Hudson appeared as the leading man and Dianah Wynard as co-star.

He made his first television appearance on Studio One last fall, when he was awarded a part in the presentation of "Career."

Since that time, he has had a bit part in another TV production, "The Big Story," on NBC and made a second appearance on Studio One on March 18.

Dixon is married to the former Miss Berlie Ray, a 1952 graduate of NCC, who has served as technical director in theaters in New York City.

Ivan and Berlie received scholarships to study at Western Reserve University after graduating from NCC and have received the M.F.A. degrees in drama from that institution.

A son, Ivan IV, lives with his parents in New York City.

Large Cast of Skilled Negro Actors In 'Something of Value'

Call Fri. 3-29-57 Kansas City, Mo. P. 9

One of the finest Negro casts in Hollywood history was assembled by MGM to appear with Rock Hudson, Dana Wynter and Wendy Hiller in "Something of Value."

Sidney Poitier, whose sensitive performance in "Blackboard Jungle" marked him as one of the outstanding Negro actors on the screen today, is seen in the role of Kimani, Kikuyu native friend of Rock Hudson, who becomes a Mau Mau in the story of modern Africa.

Juano Hernandez, in contrast to his sympathetic performances in 'Ransom!" "Trial," "Stars in My Crown" and "Intruder in the Dust," plays Njogu, a ruthless native torn between ancient tribal beliefs and dedication to the Mau Mau cause. In one of the film's most dramatic scenes, Njogu's superstitions are used to force his identification of the Mau Mau leaders. Upon completion of his role, Hernandez left for West Africa to star in a Films Internationale production depicting the progress of missionary work among the natives.

William Marshall, remembered for his stage hit in "Green Pastures," and a long-time television favorite, portrays the leader of the Mau Mau's.

Paul Thompson, who has worked before the cameras in "Untamed," "White Witch Doctor," on the stage in "The Shrike" and for TV's "Jungle Jim" and "Jim Bowie" series, is seen as Sidney Poitier's boon companion.

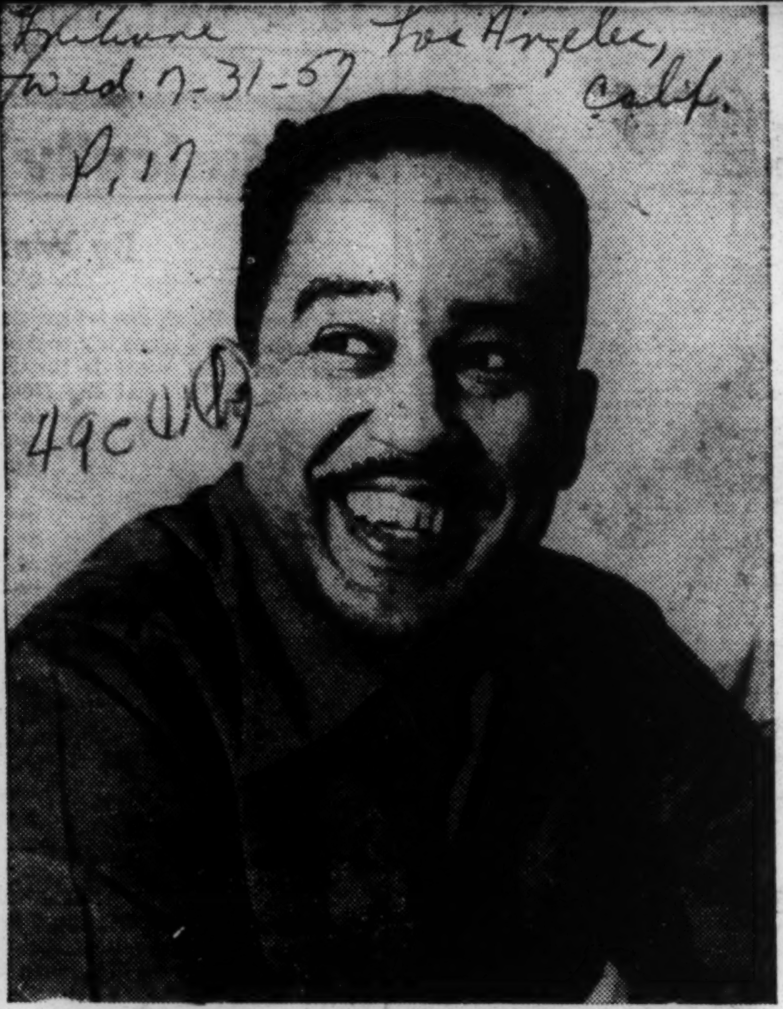
Frederick 'O'Neal portrays Adam, another powerful Mau Mau leader.

One of the most interesting character actresses in the cast is 83-year-old Madame Sulte-Wan, the first woman Negro actress to enter motion pictures. Signed by D. W. Griffith in the early 20's, Madame Sulte-Wan made her debut in his production of "The "Clansmen." She is perhaps best remembered for her work with Claudette Colbert in "The Maid of Salem."

The Negro Press Bureau of Los Angeles sponsored a testimonial dinner in honor of Madame Sulte-Wan and her remarkable record as an actress. The grandmother of Dorothy Dandridge, Madame Sulte-Wan says she plans to keep acting until she is ninety-three!

In Williams Play—In a scene from Tennessee Williams' new play, "Orpheus Descending" at the Martin Beck Theatre in New York, Lois Smith, who plays Carol Cutrere, invites conjure man John Marriott to demonstrate the weird Choctaw cry for her.

Tribune Los Angeles, Calif.
Wed. 7-31-57
P. 17
49c (Hb)



CONTEMPORARY AUTHOR — Langston Hughes is the subject of the musical, "A Part of the Blues", playing weekends at the Stage Society theater. The play tells the story of his life and times. Hughes, who lives in New York, also has a play, "Simply Heavenly," opening on Broadway in August.

Earle Hyman A Crowd Pleaser As 'Othello'

Call Kansas City, Mo.
Fri 7-5-57
P. 10
49c (Hb)

By Joan Hanauer

STRATFORD, CONN. — (INS) — Alfred Drake and Earl Hyman teamed up to give crowd-pleasing performances of "Othello" at the opening of the American Shakespeare Festival's third season recently.

Drake played the vicious and cunning Iago with the innocent face and malicious mind that William Shakespeare intended plus a little of the Drake 'Swash-buckling personality thrown in for audience appeal. And it certainly appealed to the Saturday night crowd.

Hyman was a sensitive Othello, doting on but brooding over his fair Desemona, as played by regal Jacqueline Brookes.

A crowd of about 1.500 jammed the wood-paneled theatre at Stratford, Conn., to watch the summer season get under way. The elegant but barn-like structure had gold-trimmed red plus darperies hanging over the balconies to give it an added luxury look for its first performance of the season.

The scenery was more suggested than real. with venetian-blind type backdrops raising and lowering for a variety of scenes. This means the audience must use its imagination to the fullest, but it also makes for a less expensive and very mobile setting to the play.

Coming up in the American Shakespeare Festival's summer program are "The Merchant of Venice," which will introduce the company's second star, Katharine Hepburn, as Portia, on July 10, and "Much Ado About Nothing." which opens Aug. 3.

New York's morning newspaper critics were not completely satisfied with production.

Brooks Atkinson of The Times reported that the festival "has begun with a shining, immaculate production. but a thin performance."

"The event is surely worth a summer evening," said the Herald Tribune's Walter Kerr. "But seems only bent on pursuing itself the play, trimly done as it is. across the stage; it does not reach out and involve the rest of us."

"A forthright but not entirely impressive production," wrote John Chapman of the News, who found the "physically intimate work" sometimes "lost itself" on the huge stage.

'Simply Heavenly' Broadway Bound

Afro-American Baltimore, Md.
Sat 7-20-57
49c (Hb)
P. 10

NEW YORK (NNPA) — The Langston Hughes-David Martin off-Broadway musical folk comedy, "Simply Heavenly," which was forced to close June 29 at the 85th Street Playhouse will be presented on Broadway at the Playhouse starting Aug. 20.

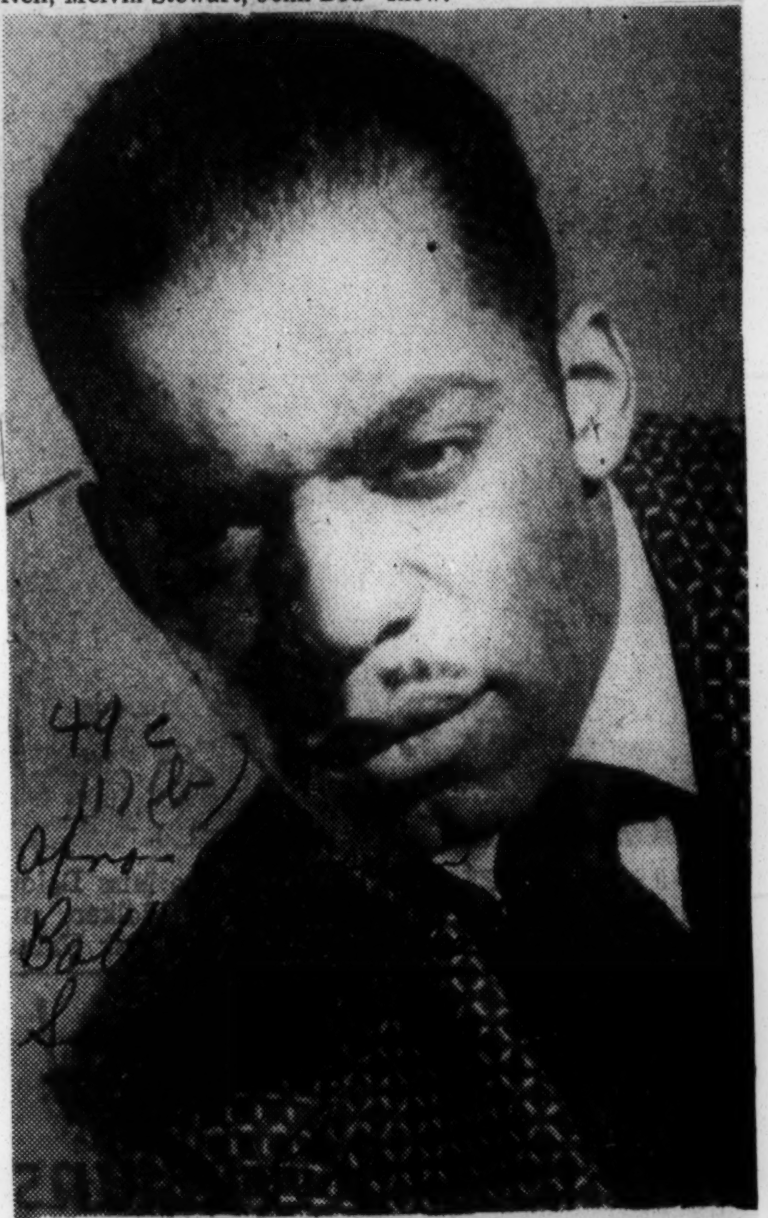
The announcement was made Thursday by Stella Holt producer of the play, and the management of the Playhouse, which will foot the bill for the move to the more expensive area of Broadway.

* *

THE PLAY was closed down after 44 performances of a successful run by the city Fire and License Department.

The delay in reopening on Broadway was due to the need for new settings, orchestrating of the 10 musical numbers and rehearsals of the orchestra and cast.

The original cast will remain almost intact with Claudia McNeil, Melvin Stewart, John Bouie and Marilyn Berry in featured roles. Joshua Shelly, appearing in summer-theater musicals, will again direct the show.



49c (Hb)
Afro-Balt
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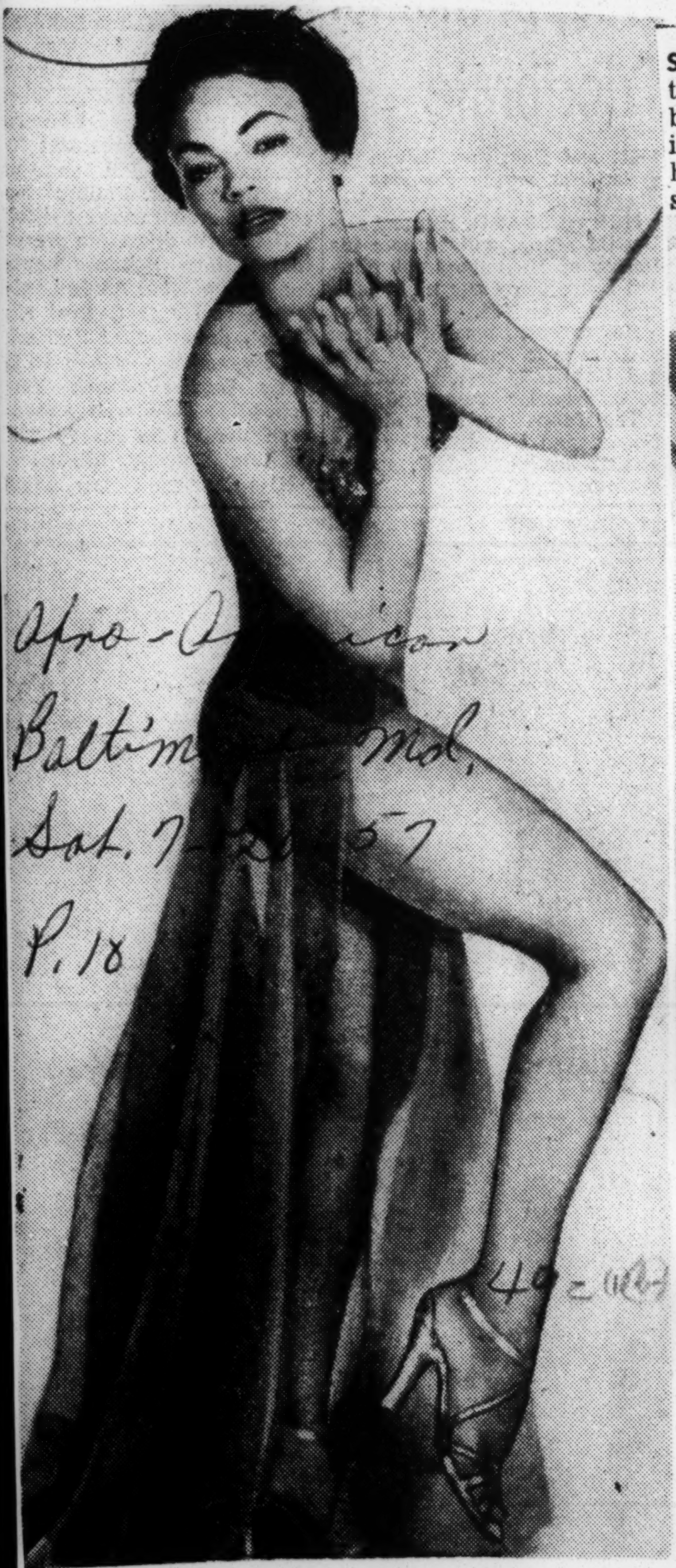
HEADED FOR BROADWAY — Melvin Stewart, the Jess B. Simple of Langston Hughes' play, "Simply Heavenly," which opens at the Broadway Theatre, NYC, on August 20. The all-tan production received excellent notices during a preliminary run at the 85th Street Playhouse.

49c(1)(b) 1957



Afro-American
Baltimore, Md.
Sat. 7-20-57
P. 18

49c(1)(b)

SHE HOLDS HER OWN—Despite two failures on the legitimate stage, in "Mrs. Patterson" and "Shinbone Alley," Eartha Kitt continues to hold her own in the night club field. The exotic singer-danseuse has just signed a $27,000 contract with a Las Vegas spot.

49c(1)(b)

Afro-American,
Baltimore, Md.
Sat. 7-20-57
P. 18

BEAUTIFUL RELAXATION—Carolle Drake, charming newcomer to the screen, relaxes while contemplating the public's reception of "Band of Angels," in which she has a featured role. Film, starring Clark Gable and Yvonne DeCarlo, opened last week at a number of leading houses.

'Band of Angels' may rile Dixie

Afro-American
Baltimore, Md.
Sat. 7-20-57

NEW YORK—With the taste of "Island In the Sun" still clouding the mouths of Southern theatre operators, Warner Brothers is reportedly wondering about the type of reception that is to be accorded "Band of Angels."

P. 17

"Angels," with Sidney Poitier, Carolle Drake and Tom Moore cast in featured roles, opened last week at the Paramount Theatre here.

* * *

SOUTHERN observers have already been shocked by scenes in the film in which Poitier slaps Yvonne De Carlo and manhandles Patric Knowles.

Miss DeCarlo shares lead roles with Clark Gable, who is cast as a slave buyer.

* * *

ALTHOUGH THEY have gone on with their plans to launch a big New Orleans opening for "Band of Angles" on Thursday, studio officials are fearful of Dixie's subsequent reaction to the tension-packed racial sequences.

They expect the South to protest. They are aware that the film even may meet with a boycott in some areas.

Warner Brothers heads, however, are laying aside their apprehensions in the belief that they have an expertly-done movie based on a theme to which the world can no longer shut its eyes.

49c(1)(b) 1957

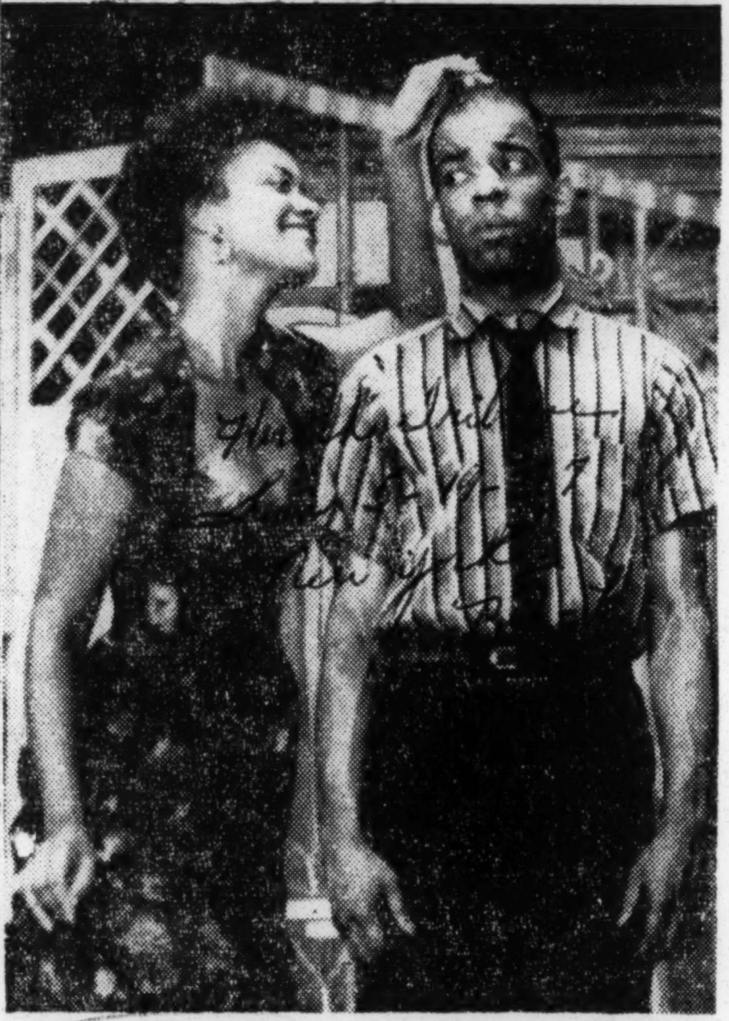
Times P.3-X
Sun. 6-16-57
New York

49c(1)(b)

C. Davis Smith

"SCHOOL FOR WIVES"—J. Robert Dietz, Suzanne D'Albert (seated) and Butterfly McQueen in an adaptation of Molière's play that is set in eighteenth-century New Orleans. It opens at the Theatre Marquee on Wednesday.

Mr. Simple Off Broadway


Herald Trib
[illegible]
New York

SIMPLY HEAVENLY—Langston Hughes has adapted his "Mr. Simple" stories into a comedy with music which will be staged Tuesday at 85th St. Playhouse. Above are Ethel Ayler and Melvin Stewart (Mr. Simple).

Eartha Kitt's 'Shinebone Alley' Closes After Brief Broadway Run

Defender Chicago Ill. Sat. 6-15-57
p. 9

NEW YORK — (ANP) —When Eartha Kitt's show "Shinebone Alley" closed after an ~~unsuccessful~~ brief run on Broadway, it marked the second heartbreak venture for the internationally famous star.

49c(1)(b)

"Shinebone Alley," like the ill fated "Mrs. Patterson" was from all accounts, a "delightful whimsy." And every newspaper critic in New York, gave approval to the musical version of the story of the cockroach and the cat, "Archie and Mehitabel" that enjoyed wide popularity a decade or so ago.

What happened then that such a notable cast in a pleasing play should close down so quickly. The answer may be found in a number of things — but first, the theatre going public is reluctant to accept Miss Kitt as anything more than a sexy singer of sexy songs. Unfortunate that the public is stubborn, for in Eartha Kitt, the stage has one of the most talented persons ever to tred the boards — and that covers a lot of territory.

First, she can sing — or put over a song like nobody's business; second, she can act — as the most biased critics have to admit; third, she can dance — so well that the TV show "Omnibus" selected her to portray, "Salome", in its daring presentation of "Salome and the Seven Veils". Many forget that Miss Kitt started her career as a dancer with the Katherine Dunham troupe — which spawned so many brilliant performers.

Another explanation is that the theater as now constituted, is unwilling to accept a colored star in a dramatic production—nor in any other for that matter. Imagine how for Lew Leslie's "Blackbirds" would go today — or what would happen if a grinning black faced comedian appeared on the stage singing "That's Why They Call Me Shine", although Mr. Leslie never used that number — there were others on the border line.

"Porgy and Bess" flourishes simply because it is the generally accepted standard of how certain segments of our nation want another segment to appear — ridiculous.

Just how the break down of "Shinebone Alley" will affect the future of Lena Horne's show "Jamaica" is anybody's guess. Advance notices of course decry any similarity between the shows with the Horne opus being built around her—which means lots of singing perhaps.

At any rate, the world hasn't come to an end for Eartha Kitt simply because the theater — and the movies too, for that matter — are sex mad in this speed-up atomic age. If you don't believe it, listen to any of the current songs, read some of the recently written tripe, look at the latest movies, especially the ads which boom race of the biggest bosom and there you have it. Right now you can't sell anything that isn't based on sex — right now, that is.

Theatre: The Moor in Connecticut

Shakespeare Festival Opens With 'Othello'

Times P. 19-C
New York
Mon. 6-24-57

By **BROOKS ATKINSON**

Special to The New York Times.

STRATFORD, Conn., June 23—The third season of the American Shakespeare Festival Theatre has begun with a shining, immaculate production but a thin performance of "Othello." It opened Saturday evening amid the early summer beauties of a week-end on the banks of the Housatonic.

Although the basic design of Rouben Ter-Arutunian's lattice setting is familiar from last season, the variations he has played on it are the most inventive parts of the new production. A narrow frieze that relieves the austerity of the whole impression, a royal canopy that quietly transforms the the stage into a Venetian council chamber, a striking net of immense length that, with the addition of a lustrous backing, defines Othello's bedchamber—these simple devices ingeniously carry the drama into the places the text defines. Jean Rosenthal, a poet in the medium of electricity, has flooded the scenery with pulsing, mellow light that makes the stage picture modern and lovely.

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This year, the stage has been boldly raked. It gives the performance and extraordinary feeling of immediacy. Although the stage is structurally half way between a proscenium and platform, John Houseman, the director, and Mr. Ter-Arutunian have found the way to arrange a performance that is crisp and swift without looking cultural. Mr. Ter-Arutunian's traditional costumes are further evidence of his modernity and his instinct for the essentials. From the visual point of view, this is a notable "Othello" in a style that is original without being eccentric.

As far as it goes, the acting is intelligent and agreeable. Earle Hyman, an able actor, has in the last few years played Othello long enough to know the part thoroughly. Alfred Drake, who is a popular actor with a respect for the classics, plays Iago with grace, irony and fluency. Richard Waring, the best classical actor in the troupe, conveys both the modesty and the panache that make Cassio such a winning member of the human race. Dressed in gorgeous costumes, Jacqueline Brookes expresses the pride, breeding and womanly guile of Desdemona.

•

There is a particularly spirited, candid Emilia by Sada Thompson. Larry Gates manages to make something affecting out of the scattered emotional upheaval of Desdemona's stricken father. Richard Easton's vacillating Roderigo is first rate, as are Stanley Bell's duke, John Colicos' Lodovico and Jack Bittner's Montano.

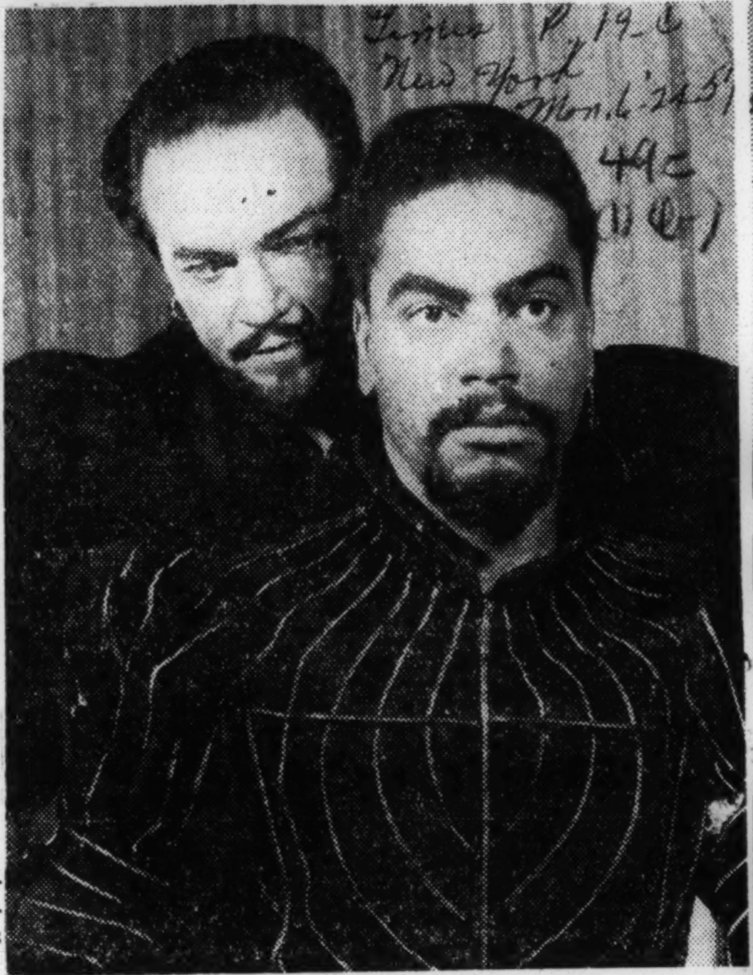
What is missing? As the evening progresses the performance seems listless and attenuated. At the end it does not have a much greater impact than it has in the opening scene. For this is an "Othello" without depth. It lacks the fire, passion and size of Shakespearean tragedy. Mr. Hyman, whose speech is woefully thick, is hardly the "noble Moor" whose simple majesty overwhelms everyone he meets and whose final collapse is a disaster. And Mr. Drake's acting is mainly romantic; his Iago is like an extension of his suave performance in "Kismet." He misses the stunning contrasts between evil and unction that characterize a rash, demoniac character. Nor does Miss Brookes have the reserves of power to communicate Desdemona's terrible anguish when she knows that Othello has turned against her.

The climactic scenes are the real genius of "Othello." They have been cunningly contrived by an instinctive theatre craftsman. But they are not brought alive in this immaculate rendering of Shakespeare. The performance does not go much below the surface.

The Cast

OTHELLO, the Shakespearean tragedy, staged by John Houseman. Scenery and costumes by Rouben Ter-Arutunian; production and lighting by Jean Rosenthal; music by Virgil Thomson. At the American Shakespeare Festival Theatre, Stratford, Conn.

Roderigo	Richard Easton
Iago	Alfred Drake
Brabantio	Larry Gates
Othello	Earle Hyman
Cassio	Richard Waring
Gratiano	Kendall Clark
Duke of Venice	Stanley Bell
First Senator	William Cottrell
Lodovico	John Colicos
Desdemona	Jacqueline Brookes
Montano	Jack Bittner
Cypriot Sergeant	John Frid
Cypriot Officer	Richard Lupino
Cypriot Servant	Mitchell Agruss
Emilia	Sada Thompson
Herald	Dino Narizzano
Bianca	Olive Deering



Times P. 19-C
New York
Mon. 6-24-57
44c
(11 Q-1)

Alfred Drake, left, as Iago and Earle Hyman as Othello

Harlem Is Scene Of Stage Drama

Courier P. 22
Sat. 3-16-57

NEW YORK—Uptown theatregoers are scheduled to be treated to a forceful personal drama in their own backyard which will tear apart the earthy emotions behind the highly controversial subject integration.

Pittsburgh, Pa.

An adult play, "Color Scheme" is the work of Joseph Eaton, who put on the finishing touches in 1955. It will have its initial performance in mid-April as a showcase production. It will run for seven days at the Elks Auditorium on West 126th St. and mark the first such production in Harlem in several years.

Journal & Guide
Norfolk, Va.
Sat. 6-8-57
P. 15

"The New Lou"

Famed dramatist-lecturer Lou LuTour is shown as "The Belle of the 80's", one of the 15 characterizations she portrays in her one-woman recitals. She was recently a hit at Town Hall, N. Y., and is being hailed by critics as a "new Lou, who seems to mellow with the years."

49c(1)(b) 1957

Hughes play could be 1st for Broadway in 25 years

Afro-American Baltimore, Md.

Sat. 6-8-57

p.11

NEW YORK — What may be the first all-colored production (written, directed and performed) to hit Broadway since 1932, was launched here Tuesday night at the 85th Street Playhouse.

Langston Hughes' "Simply Heavenly," a rollicking satire on life in Harlem, expertly played with a cast of fresh, new faces, would seem to be the vehicle.

If it does move from this off-beat spot to Broadway—as many expect it to do — "Simply Heavenly" will become the first production tan all through, to make the leap. The last colored written and acted offering on the Great White Way, was "Blackbirds of 1932," for which the playwright was Flournoy Miller and for which Andy Razaf wrote the music.

"Simply Heavenly" is woven around the life and fortunes of Hughdes, beloved character, Jesse B. Simple, who has been the hub of many of the talented writer's poems.

In the production, Simple is torn between the love of two women. How the triangle is resolved makes for tremendous comedy, with just the right amount of pity, etc., sandwiched in.

* * *

ONE OF THE highlights of the production is the hero's dramatization of a dream, one in which he envisions himself as a tan general commanding an all-white Mississippi regiment in battle.

So enthusiastic was the first night audience, which included UN undersecretary Ralph Bunche, Congressman Adam Clayton Powell, actresses Juanita Hall, Muriel Rahn and Margaret Bonds, and Dr. Heinz Rogge, that hopes were being held high for a long and lucrative run.

Dr. Rogge, incidentally, is an internationally known writer who has translated many of Hughes' poems into German.

* * *

TWO OF THE TOWN'S toughest critics, Brooks Atkinson of the Times, and Walter Kerr of the Herald-Tribune, gave the effort favorable reports.

Said Atkinson: "As a theatre piece, 'Simply Heavenly' is disorderly and does less than full credit to the novel.

"The scenery, the direction and the stage work in general are sketchy. No professionalism has been squandered on the production. But the performing is thoroughly enjoyable.

* * *

"LANGSTON HUGHES (author) instead of putting together an academic comedy, has turned (his novel) into a rollicking variety show with songs written by David Martin . . . and any number of topical jokes about (colored) bigwigs and (colored) foibles and fantacies.

"If it were a tidier show, it probably would be a good deal less enjoyable."

* * *

SAID KERR, HIMSELF a one - time director: "The entertainment ('Simply Heavenly') as 'a folk comedy with music' and if I have one real qualification about the exuberant doings, it is that David Martin's music sometimes dilutes a genuine blues flavor with a strong dose of very tin jukebox.

"But 'Simply Heavenly' in its unpretentions and not at all sleeked-up way, sets a certain small but irresistible standard of its own. It is direct observation, warmly recorded and glowingly played."

* * *

JOHN McCLAIN of the Journal - American said: "A series of non-colored have been dramatizing the lore and the magic music of the American (colored) since Harriet Beecher Stowe, but we are all too infrequently offered a theatrical document, with song, which has the ring of true authenticity.

"Such a treat was provided with the opening of 'Simply Heavenly,' a comedy with music which was written and performed by (colored).

"This is (a) story written from inside out . . . captures the color and the humor and the poetry . . . as no outlander could imitate.

"Melvin Stewart, playing the part of 'Simple' is an extremely adroit actor . . . Ethel Ayler, in the role of the seductress, is also an assured and decorative member of the cast. . . . . Marilyn Berry, the good girl, is a charming youngster with a small, true voice and a most beguiling manner . . . Claudia McNeil's part may be less clearly etched, but she still succeeded in fracturing the audience."

* * *

TOM DONNELLY of the World - Telegram and Sun, though only lukewarm on the vehicle, praises the cast thus: "Still there are several good things. Melvin Stewart plays 'Simple' with a charm that is at once melancholy and vibrant . . . Claudia McNeil is lustily amusing as 'Mamie' and she has a voice with a sweet, smoky runble. She teams beautifully with John Bouie in 'Did You Ever Hear the Blues?'

"Ethel Ayler is a handsome and melodious 'Zarita' and Marilyn Berry is OK as 'Simple' 'a true love. And all the supporting artists, under Joshua Shelley's direction, are up to the mark."

Young lead in 'Simply Heavenly' may give Langston Hughes double

Afro-American Baltimore, Md.

Sat. 6-8-57

By SAM LACY

NEW YORK — Indications are that Langston Hughes may have scored a rare "double" in his off-Broadway production of "Simply Heavenly," which made its bow last Tuesday night at the 85th Street Playhouse.

p.11

Aside from winning excellent reviews from critics for his stage adaptation of his Jesse B. Simple poems, Hughes appears to have uncovered a real talent in Melvin Stewart, the 27-year-old Ohioan who played the lead.

YOUR STEWART, a prodduct of Cleveland's Karamu Theatre, turned a maginificent performance as the bewildered hero who alternately found himself in the middle of a triangle, lost his job as soon as his divorce was finalized, yet emerged from it all in a whirl of serious, but comic, situations.

His was the usual trek along a circuitious, often disappointing road so often traveled by those who seek a career in the legitimate theatre.

* * *

FOR SIX YEARS, Stewart played saxophone professionally in his native Cleveland. Then he was suddenly bitten by the acting bug. Here's the way he tells it to the AFRO:

"One day in early 1952, I became attracted to a theatre just a few blocks from my home. I discovered it was 'Karamu' and soon became a regular player.

"I did well there, but a year and a half ago I decided to leave Cleveland and come to New York to try my luck. It didn't come easy. There followed many days of hardship and nights of sleeplessness, when I lay awake wondering how I would pay my debts for just ordinary living.

* * *

"IN ORDER to solve some of these increasing problems, I took odd jobs of comparatively low, but steady, pay. At the same time, I enrolled at the Paul Mann Studio of acting, studying under Mann and Lloyd Richards.

"In February, I had a comedy bit in 'Wedding In Japan,' an off-Broadway show. And in March, I auditioned for 'Simply Heavenly,' for which I was given a chance at the lead.

"My luck changed and I was given the role and the opportunity of being seen in a wonderful showcase of colored talent.

* * *

"NATURALLY, I am looking forward to future opportunities as an actor in television, on Broadway and, possibly, movies.

"My ultimate aim is to one day become a competent director. I would like very much to eventually be able to build my own school and theatre group similar to 'Karamu.' "

Prior to his departure from the Cleveland group, Stewart had roles in an estimated two dozen Karamu productions. Included were "Porgy and Bess," in which he portrayed Sportin' Life; "Kiss Me Kate," in which he was a gangster; "Rainmaker," in which he was Noah, and several Shakespearean plays.

* * *

OF HIS WORK in "Simply Heavenly," New York critics wrote in glowing terms.

Brooks Atkinson, hard-boiled observer for the Times, said: "Melvin Stewart could hardly be better as Jess Simple in Langston Hughes' story. His good intentions and his weakness for revelry make a disarming combination."

Walter Kerr of the Herald-Tribune: "The perfect player for the lead role of Jesse B. Simple has been found. Actor Stewart has no difficulty at all in swiftly making hay of the evening's lightly comic strokes."

Tom Donnelly of the World-Telegram and Sun calls the lad "charming" and the Journal-American's John McClain regards him as "an extremely adroit actor."

Langston Hughes Play Is 'Simply Heavenly'

Courier Pittsburgh, Pa. p.24

By JOSEPHINE SCHUYLER

Sat. 6-8-57

NEW YORK — "Simply Heavenly" is a new folk comedy with lyrics by Langston Hughes, based upon his novel "Simple Takes a Wife." The story, laid in two bedrooms and a bar in Harlem, has an excellent cast of experienced players.

p.24

Simple, acted by Melvin Stewart, is a good boy at heart, and is engaged to a good girl, Joyce (Marilyn Berry), but the neighborhood siren, Zarita (Ethel Ayler), won't let him alone, and a gay outing with her messes up his life until the final scene when he presents her with a miniature Christmas tree and his divorce degree.

■

THE DRAMA OF Simple rings with sincerity and good nature because it is the story of the ordinary man and his girl in any large city.

The music, by David Martin, with lyrics by Langston Hughes, shows off some fine ensemble singing to piano accompaniment, and some appealing solos by Zarita, Joyce, Melon and Mamie (Ethel Ayler, Marilyn Berry, John Bouie and Claudia McNeil); Willie Pritchett at the piano gives some real lowdown atmosphere, while Ray Thompson plucks a mean guitar.

Zarita is young and shapely enough to rival any Broadway siren, and she can sing, too, as she proved in two tours abroad when she played "Bess" in Gershwin's famous musical.

The show, which is housed in the 85th Street Playhouse, our only uptown theatre, was still packed a week after opening which looks like a good run ahead. It deserves the patronage of the whole family, for it is clean as well as earthy, an unusual combination, but one distinctive of the Negro.

MELVIN STEWART

Played lead in "Simply Heavenly"

Eartha Kitt 'Shinbone Alley' flops, closes

Afro-American P. 11
Baltimore Md.
Sat. 6-8-57

NEW YORK (ANP) — When Eartha Kitt's show "Shinbone Alley" closed Saturday night after an unsuccessful brief run on Broadway, it marked the second heartbreak venture for the internationally famous star.

"Shinbone Alley" like the ill fated "Mrs. Patterson" was from all accounts, a "delightful whimsy." And every newspaper critic in New York gave approval to the musical version of the story of the cockroach and the cat, "Archie and Mehitabel" that enjoyed wide popularity a decade or so ago.

What happened then that such play starring such a talented actress, supported by a notable cast should close down so quickly?
such a talented actress, supported by a notable cast in a pleasing play, should close lown so quickly?

* * *

ONE explanation is that the heater as now constituted, is unwilling to accept a colored star in a dramatic production —nor in any other for that matter.

Imagine how far Lew Leslie's "Blackbirds" would go today — or what would happen if a grinning black faced comedian appeared on the stage singing "That's Why They Call Me Shine" although Mr. Leslie never used that number — there were others on the border ilne.

"Porgy and Bess" flourishes simply because it is the generally accepted standard of certain segments of our nation want another segment to appear ridiculous.

* * *

JUST HOW the breakdown of "Shinbone Alley" will affect the future of Lena Horne's show "Jamaica" is anybody's guess.

Advance notices of course decry any similarity between the shows with the Horne opus being built around her — which means lots of singing perhaps.

Theatre: 'Godot' Is Back

Times P. 25-C

Beckett Play Staged With Negro Cast

Wed. 1-23-57

By BROOKS ATKINSON

New York

SEVEN months having gone by with no "Waiting for Godot" anywhere in sight, Michael Meyerberg has taken appropriate action. He has produced it again, this time with Negro actors at the Ethel Barrymore, where it opened Monday evening.

Although the current version seems lively through the first act, it seems tedious in the second. Since no one knows what Samuel Beckett's rigadoon means, one should not say that the new version misinterprets the theme. Obviously, a play has to be understood before the actors can be suspected of having muddled it.

●

But something of that sort is going to be suggested here. "Waiting for Godot" is not so much of a minstrel show as it has become in Herbert Berghof's new style of direction. The actors are good enough in their own right. Mantan Moreland, who plays Gogo, has all the mournful humors of the traditional Negro vaudeville actor — a suspicious joyousness of manner, a crack-voiced laugh, a teetery walk, a general feeling that he is the one who is going to be slapped.

Since he is short and stubby, he is a comic-looking figure in the company of Earle Hyman, who is tall and skinny and plays Didi. Mr. Hyman's characterization is that of an egg-head—the intellectual, the dilettante, the man of words. In the midst of the squalor of the play, he introduces the occasional mystic ideas that give "Waiting for Godot" a suspicion of meaning. Mr. Hyman is an excellent actor who knows how to speak a sentence. There are quite a lot of sentences in Mr. Beckett's lugubrious play.

●

Rex Ingram, powerful and hearty, plays the cruel Pozzo, the man with the whip and the contempt for weak people. Mr. Ingram gives a first-rate performance in the first act when Pozzo is on top of the world. But he is relatively ineffectual in the sprawling second act, which Mr. Berghof seems not to have whipped into dramatic shape.

As Lucky, the craven slave, Geoffrey Holder, a professional dancer, is macabre and vivid until he begins to speak. For some reason hard to understand he reads his long speech at the end of the first act as gibberish, although Mr. Beckett is suspected of having slipped some portentous symbolism into that tirade. The little boy who appears at the end of each act is played with affecting simplicity by Bert Chamberlain.

●

Throughout the animated first act, Mr. Moreland and Mr. Hyman put on a funny show. That would seem to be a consummation devoutly to be wished, for Mr. Beckett needs actors. But we can learn this much about his play from its second production: "Waiting for Godot" cannot be laughed off. In some elusive fashion it is concerned with the suffering of mankind. It is more of a dirge than a vaudeville turn. Salvation is not going to come, in Mr. Beckett's opinion.

Mr. Meyerberg is so infatuated with "Waiting for Godot" that he threatens to produce it year after year in different interpretations. Mike, please!

Geoffrey Holder as Lucky

The Cast

WAITING FOR GODOT, a tragicomedy in two acts, by Samuel Beckett. Staged by Herbert Berghof; revived by Michael Meyerberg, by arrangement with Independent Plays Limited; scenery by Louis Kennel; costumes by Stanley Simmons; production supervisor, John Paul; production assistant, Frank Baldwin. At the Ethel Barrymore Theatre.

Estragon (Gogo)	Mantan Moreland
Vladimir (Didi)	Earle Hyman
Lucky	Geoffrey Holder
Pozzo	Rex Ingram
A Boy	Bert Chamberlain

49c(1)(b) 1957

Courier
Sat. 5-11-57
Pittsburgh, Pa.
P. 23
49c(1)(b)

Featured— Alice Ghostley and Lee Charles have featured roles in the gay, new musical, "Living the Life," at the Phoenix Theatre in New York. This is a son-and-dance treatment of Mark Twain's immortal Mississippi River stories. Also in the show are Irving Barnes and James Hawthorne-Bey, veterans of the recent international tour of "Porgy and Bess."

Desegregation Play in Village

Courier P. 23
Sat. 5-11-57
Pittsburgh Pa.
49c(1)(b)

NEW YORK—In one of the more unique efforts toward brotherhood in this country, a synagogue and a church have united in the sponsorship of interracial, interreligious plays at the Greenwich Mews Theatre. Currently, the Village Presbyterian Church and Brotherhood Synagogue are sponsoring Lofton Mitchell's play on desegregation in Clarendon County, S. C., "A Land Beyond the River." Dedicated to Rev. Joseph A. Delaine, upon whose story the play is based, "A Land Beyond the River" has been playing to critical and audience acclaim for several weeks now.

Times
New York
Sun. 5-19-57
P. 3
49c(1)(b)

"SIMPLY HEAVENLY"—Melvin Stewart and Ethel Ayler in Langston Hughes' folk comedy, which will open at the Eighty-fifth Street Playhouse on Tuesday night.

NEGRO LAUGHTER

Times New York
Sun. 6-2-57
P. 1-X

New Plays by Loften Mitchell And Langston Hughes Are Full of Humor

By BROOKS ATKINSON

THEATREGOERS who saw "Take a Giant Step" will recall the gusts of humor that gave a sense of proportion to the painful subject of adolescence in Louis Peterson's play.

The two Negro plays now on off-Broadway stages are also full of humor. Although Loften Mitchell's "A Land Beyond the River" dramatizes the painful subject of desegregation in the South, it is full of humorous exchanges between the characters. Since Jesse B. Semple is a comic character, the explosions of humor are less surprising in Langston Hughes' "Simply Heavenly."

But if it is fair to generalize from three specific plays, humor is an indigenous quality in Negro plays. It helps to explain how the Negro race has gone through its long travail without having a nervous breakdown. For Negroes can laugh cynically no doubt, at the irony of their situation in America; and, as all three of these plays show, they can also laugh at their own foibles.

49c(1)

Negro plays used to be criticized as imitations of white plays. They were likely, at least, to be written for white audiences who buy most of the theatre tickets. Although "A Land Beyond the River" and "Simply Heavenly" are written for audiences in general, they are full of humorous crotchets, turns of phrase and allusions that set Negroes especially to roaring. On the opening nights most white theatregoers were unprepared for the shouts of laughter that greeted many of the twists in the dialogue. In both plays there are areas of humor remote from the experience of white theatregoers. Mr. Mitchell and Mr. Hughes are not imitating white dramatists.

Homely Problems

"A Land Beyond the River," which has been running more than two months at the Greenwich Mews, dramatizes the experience of the Rev. Joseph A. Delaine, the South Carolina pastor of Clarendon County, who brought a suit for school desegregation that finally reached the Supreme Court. Although the material of the drama is provocative, Mr. Mitchell has not made a propaganda play out of it.

He has concentrated on the character of the people. They are common people with homely problems. Their experience has not prepared them for the political problems in which they are involved. It is the strength of Mr. Mitchell's drama that he does not insist on knowing all the answers. "A Land Beyond the River" is a play about human beings who have a sense of proportion and can laugh when life gets ludicrous.

The title for Mr. Hughes' show comes from the last line in his novel, "Simple Takes a Wife." When Jesse B. Semple has finally solved all his legal, financial and social problems and married Joyce Lane, whom he has ineffectually courted five or six years, he describes his state of mind to the author of the book as follows: "Simply heavenly. Love is as near heaven as a man gets on this earth." No one has to take his avowals of reformation seriously, but his intentions are, as always, sincere and honorable.

Jesse B. Semple, known to his friends as Simple, comes from "Simple Speaks His Mind" and "Simple Takes a Wife," which in turn come from The Chicago Defender, to which Mr. Hughes has contributed for years. As soon as Simple gets a divorce from his first wife, a shrew who lives in Baltimore, he is going to marry Joyce, a fine, middle-class Harlem girl, who will have no truck with bigamy or anything else that is not cultured.

Simple's first wife wants him to pay a third of the cost of a divorce, but he hopes that she and her currently intended, who owns a house, will pay the whole amount. "I don't pay for any divorce from a lady I don't love," he says quite rationally. While the divorce is pending and Joyce is stewing, Simple amiably accepts life as he finds it in Harlem. He scrounges beer at Paddy's Bar, takes periodic whirls with a hot floozie, quarrels with his landlady, blows all his pay on a party, resolves to be more prudent and cautiously sweet-talks Joyce when she gets "troublous."

Believable Simple

When Mr. Hughes began to write these sketches fifteen or more years ago, he may not have intended Simple as a Harlem folk character. In the two books Mr. Hughes has published, Simple begins as a mouthpiece but steadily grows in subtlety, coherence and significance. Now he is not only entertaining, but lovable and illuminating; he is humorous and also logical and believable. So believable, in fact, that a Tennessee reader once sent him a possum packed in ice after Mr. Hughes had written that Simple likes possum meat.

49c(1)(b)

Now Simple is a major literary character who belongs to our times. In his good intentions and his human weaknesses he is so universal that he deserves a play as meticulously imagined and written as "Take a Giant Step." Mr. Hughes has chosen to make him the central character in a Harlem raree-show with songs, dances and general merriment.

Despite disorderly craftsmanship and a ramshackle production, "Simply Heavenly" is highly enjoyable on Mr. Hughes' chosen terms. Obviously, he knows what he is doing. In the central part of Simple, Melvin Stewart is just about ideal—basically decent but susceptible, the victim of his own good nature, childish but very worldly.

If Mr. Hughes did not have a forgiving sense of humor, Simple might be as neurotic as the messianic "Miss Lonelyhearts" in the Nathanael West novel. But Mr. Hughes has a wonderful sense of humor. So do his audiences. They know that the millennium is still far ahead.

Theatre: A Family Entertainment

Times 9.39-C

Simply Heavenly' From Langston Hughes Book

Thurs. 5-23-57

By BROOKS ATKINSON

New York

ALTHOUGH Langston Hughes is a celebrated poet, don't look for the muses in "Simply Heavenly," which opened at 150 West Eighty-fifth Street Tuesday evening. He has written a family entertainment.

It derives from his folk novel of Harlem, "Simple Takes a Wife." "Simply Heavenly" does manage to get Jess Simple formally betrothed to Joyce Lane on Christmas Eve in the final scene, as the novel does in its final sketches.

But Mr. Hughes seems to have one trait in common with Jess Simple. He cannot resist a good time. Cheerfulness is always breaking in. Instead of putting together an academic comedy, Mr. Hughes has turned it into a rollicking variety show with songs written by David Martin, lyrics by the playwright and any number of topical jokes about Negro bigwigs and Negro foibles and fantasies.

The stage is set to represent Jess' room on one side, Joyce's room on the other and Paddy's Bar smack dab in the middle. That is a sensible arrangement. Mr. Hughes ties the threads of his ironic romance in the two furnished rooms. But what interests him and the audience is the festivity in the barroom. Paddy's bar is the center of his version of Harlem life; it is the neighborhood club for husbands, wives, musicians, hussies, friends and everyone except Joyce Lane, who is a refined girl.

As a theatre piece, "Simply Heavenly" is disorderly and does less than full credit to the humorous novel from which the plot and most of the characters come. But Paddy's Bar is a hospitable haven, as Mr. Hughes is a hospitable writer; and what he has written for the bar scenes is hearty and hilarious, sweet and worldly, comic and realistic. Everything comes in pairs. For Mr. Hughes is a folk writer who is also sophisticated.

Jess Simple's fantastic dream of being the first Negro general to lead a regiment of white Mississippi soldiers into battle is very funny. But Mr. Hughes brings it down to earth with his curtain line. "That's a sick boy," one of the barroom loafers remarks sardonically as Jess goes out the door. It provokes one of the most uproarious laughs of the evening.

The scenery, the direction and the stage work in general are sketchy. No professionalism has been squandered on the production. But the performing is thoroughly enjoyable. Melvin Stewart could hardly be better as Jess Simple. His good intentions and his weakness for revelry make a disarming combination. Marilyn Berry's good looks and good spirits make an attractive Joyce, although there was a lot more guile to the Joyce of the novel.

The bar-room cronies are wonderful. Ethel Ayler as Zarita, the notorious man-trap, Claudia McNeil, who translates a convivial drinker into a Harlem Pearl Bailey, John Bouie as a melon peddler with an irresistible line of sweet talk, Lawson Bates as the barkeep, Willie Pritchett as the pianist are good company when the joint begins to jump. As the college graduate who is a writer, Stanley Greene plays a part that is presumably Langston Hughes, author of "Simple Takes a Wife." Mr. Greene gives a pleasant, engaging performance. But he is handicapped by the fact that Mr. Hughes has underwritten himself.

Mr. Hughes loves Harlem. He loves the humor, the quarrels, the intrigues, the crises and the native shrewdness that makes life possible from day to day. He has written "Simply Heavenly" like a Harlem man. If it were a tidier show, it probably would be a good deal less enjoyable. It would seem less like something that has been improvised out of high spirits for the sake of a good time.

Ethel Ayler, left, Melvin Stewart and Marilyn Berry in a scene from Langston Hughes' comedy, "Simply Heavenly."

The Cast

SIMPLY HEAVENLY, a Negro folk comedy, by Langston Hughes, with lyrics by Mr. Hughes and music by David Martin. Staged by Joshua Shelley; setting by Charles Brandon; lighting by Norman Blumenfeld; coordinated by Laurence Olvin; stage manager, Larry Parker; presented by Stella Holt. At the Eighty-fifth Street Playhouse, 150 West Eighty-fifth Street.

Simple	Melvin Stewart
Madame Butler	Alma Hubbard
Boyd	Stanley Greene
Mrs. Caddy	Javotte S. Greene
Joyce Lane	Marilyn Berry
Hopkins	Lawson Bates
Bar Pianist	Willie Pritchett
Mamie	Claudia McNeil
Bodiddly	Charles A. McRae
Character	Allegro Kane
Melon	John Bouie
Gitfiddle	Ray Thompson
Zarita	Ethel Ayler
Arcie	Josephine Woods
John Jasper	Charles Harrigan
Big Boy	Pierre Rayon

Theatrical Round-up

Courier Pittsburgh

'Band of Angels'—Sidney Poitier as Rau Ru and Yvonne DeCarlo as Amantha share top roles in the Warner Brothers production of "Band of Angels," which stars Clark Gable and features Carolle Drake and a cast of thousands.

4°c(1)(b) 1957

THE EGGHEAD

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USKEGEE INSTITUTE
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NSTITUTE ALA

"THE EGGHEAD"—Karl Malden (center) as a college professor, asks Lloyd Richards, playing his ex-student, about his political affiliations, as Phyllis Love looks on. Molly Kazan's play opens at the Barrymore Wednesday.

'Egg Head' Opens On Broadway In Style

By **JOAN HANAUER**

NEW YORK — (INS) — "The Egghead," which opened on Broadway last week, mixed humor with theme in order to turn the "message" play into a treat instead of a treatment.

The newcomer to the Barrymore Theatre was the first play written by Molly Kazan, famed director Eli Kazan's wife. It was directed by actor Hume Cronyn and starred Karl Malden.

Jan. 16-1957

The story is about an "egghead" intellectual — a college professor still honestly if naively engaged in the "Great Crusade" of the 1930s. Malden plays a misguided "liberal" who trumpets the cause of minorities without realizing he has a few pet prejudices of his own, and unaware into whose hands he is playing. He is fighting the battle of a different decade, refusing to realize the grim realities of the present cold war situation.

DUPED AND USED

As a result he is duped and used by the Communists, despite his own integrity, good intentions and the warning of his young wife, played by Phyllis Love, his collegiate son and his friends on the faculty.

49c(1)(b) 1957

EMPEROR JONES

Best of Hollywood—

Belafonte Dickers for Role of 'Emperor Jones'

Inquirer

HOLLYWOOD, Feb. 12.

HARRY BELAFONTE has had several meetings with Ed Muhl about starring in "Emperor Jones." Muhl, head of Universal-International, has made the singer a definite offer.

p. 34

Belafonte was paid $150,000 for "Island in the Sun," by Darryl Zanuck, and 20th will get that back from the songs alone. Belafonte sings them for the first time at the Cocoanut Grove. But U-I will have to pay much more than $150,000 for Harry.

49c1b

Philadelphia, Pa.

A pleasant recent visitor was Edward Everett Tanner, 3d, who, under the names of Patrick Dennis and Virginia Rowan, wrote "Auntie Mame," "The Loving Couple," "House Party" and "Guestward, Ho!" Freddie Brisson met the author and his wife at the plane. Mrs. Tanner expects her second child in April.

Wed. 2-13-57

"Were you named for Edward Everett Hale?" I asked Tanner. He said Hale was his grandfather's godfather. He told me his reason for being in Holywood was to write the adapation for "The Loving Couple" which Brisson will make. Freddie has had offers for release from every studio.

"I feel I know you," Tanner told me, "because you gave me my start." When I looked bewildered he said, "My first job was advertising your book, 'The Gay Illiterate.' "

Finally caught up with Mary Lee and Douglas Fairbanks who had tea with me, and it was so good to see them. Mary Lee said she was so depressed at dismantling their home, which they've sold. It seems so final. Her mother isn't well, so she's going on head of Douglas tomorrow to spend a little more time in the East.

HARRY BELAFONTE

By LOUELLA O. PARSONS

Marshall Top Candidate For 'Emperor Jones' Role

Afro-American Baltimore, Md.

Sat. 3-23-57

For ANP

When Universal Film Studies begins shooting Eugene O'Neill's "The Emperor Jones" sometime this year, the man most likely to step into the title role is big, affable, William Marshall.

p. 10

49c1b

Marshall's rise in the theatre and in the movies has been meteoric and he won national fame for his portrayal of "King Dick" in "Lydia Bailey," film story of the Haitian revolution by 20th Century Fox.

Marshall, a native of Gary, Ind., who worked as a steel hand prior to embarking on his theatrical career, is among these prominently mentionel for the lead role.

* * *

HOWEVER, because the setting is similar to that of "Lydia Bailey" and because the story itself lends itself to forceful acting, Marshall is believed to be the leading candidate for the top spot.

"Emperor Jones" is the story of an American Pullman porter who went to an island in the West Indies and established for himself a lucrative monarchy.

Marshall, however, will not be just content in playing the title role in the 37-year-old drama. He wants (and would request) that the picture be cast in a more authentic light than the story reflects, and that add demeaning epithets casting negative reflections upon the colored film population be deleted.

* * *

AND IF Marshall gets the role, it is likely that he will succeed in this objective. A campaigner to uphold "the dignity of his people" in pictures, his roles in "Lydia Bailey and "Demetrius and the Gladiaters," a sequel to "The Robe," were prime example of his success in tha trespect.

"Emperor Jones." But he also, wants to see the story treated in a more serious vain than has heretofore been the case.

He feels that most of the objectionable aspects of the story were the author in the original manuscript from information then available about the native population.

inadvertently included by

* * *

THE SON of a dentist and a social worker, Marshall at first centered his interest on a career in art. He attended the Art Institute in Chicago following his release from the Army after World War II to continue his art studies.

His interest soon turned to the theatre, however, and when Billy Rose sent out a chorus call for singers for musical version of "Carmen Jones," Marshall responded.

Between 1944 and 1950, in addition to "Carmen Jones," he appeared in "Jeb," "Call Me Mister," "Set My People Free," "Lost in the Stars," "Our L'n,'" "A Long Way From Home," and "Peter Pan."

* * *

HIS MOST notable theatrical achievements were his successful portrayal of "De Lawd" in the 1951 revival of Maro Connelly's "The Green Pastures," Othello and Oedipus Rex in 1955.

He has also starred in radio and on television, and recently gave such an impressive performance in "Othello" on Omnibus on TV, that he was called back for a second week.

'End Of World' Combines Star's Acting, Singing

Defender, Chicago, Ill. P. 19

Sat. 10-5-57

HOLLYWOOD — Harry Belafonte, reading and listening to scripts for movies he has been offered starring roles in for past several months has come across one to his liking, so far, titled "End Of The World."

Harry will not only star in the picture but joins Sol C. Siegel in making the proposed socko for Harbel Productions.

49a(3)

The picture, from all accounts and from the title is to be a daring, explosive and earth-shaking release. Ranald MacDougald who is writing the script and will direct it is racking his brain and the studio archives in search of thunder and explosives that will make the film one of atomic proportions.

There will be several, at least two, famous Hollywood names in the film for dramatic augmentation. However much of this will be furnished by Belafonte. Harry will also sing in the picture even through it is far from being a musical. But what film including Harry Belafonte in its cast, be it drama or western, could be expected to hit the nation's screen sans the folklore chirping of the greatest of his particular style?

Here's what Louella O Parsons, International News Motion Picture Editor, had to say of the picture in her popular syndicated column last Thursday:

(Copyright 1957 by INS)

Daring, explosive and earth-shattering are a few of the descriptive adjectives used to describe "End of the World," a motion picture Sol C. Siegel and Harry Belafonte are making for Harbel Productions. Belafonte will be starred. The script is now being written by Ranald MacDougall who is also pencilled in as director.

The title, I suppose, is self-explanatory. It's set in the year 1962, and I am told the picture will show the highly realistic fashion of what happens to survivors of a cataclysmic event that rocks the world.

Two other top stars, a man and woman, will be added to the cast, and Belafonte will sing, although this will certainly not be a musical. Sol hopes to get this before the cameras in November, and I would say he'll have to work hard to get it ready.

49c(1)(b) 1957

THE GREEN PASTURES

'Green Pastures TV Revival Beams Ray Of Light Into A World Darkened By Fear

By SHAUNEILLE PERRY

Thursday, Oct. 17 presented a pleasant surprise for this televiewer, when the Hallmark Hall of Fame revived the controversial "Green Pastures," considered immortal by some, obsolete by others, untimely by a few, but certainly a classic by all.

In these tense times when words like Little Rock, Sputnick, and the middle East make everyday conversation a small drama between two or more impromptu actors; one doubts at first the wisdom of bringing to life dialogue reminiscent of another troubltd era in American history.

P.18

At first, that is. But as one watches the massive William Warfield, beautifully made up, observed with wrath the wicked ways or his earthly creations, then strike them down with a might that only God could muster; suddenly "De Lawd" is more than a simple figure imagined by playwright Connelly, he is a universal symbol of good in a world which has almost replaced him with fear.

The majesty of Wardielf's portrayal, tempered with dignity and humility, easily made the evening his. but praise must be given to Earl Hyman, whose dual roles of Adam and Hezdrel were more than comfortably compatible with Warfield.

Sat. 10-26-57

Hyman, who has already proved his adeptness with the Bard at the Stratford festivals, and again as "Mr. Johnson" showed us that versatility can be added to his other fine acting points.

Veteran actor Frederick O'Neal, no stranger to any of the drama media must be commended for his warm, honest interpretation of Moses.

Eddie Anderson, who played Noah with one of the original companies, seemed visibly nervous for time, but this was a minor flaw than otherwise charming portrayal which showed no shades of Jack Benny's side-kick.

There were others, who contributed to the overall success of this epic, Estelle Hemsley (whose make-up was not too kind) as the Sunday-school teacher whose narration effectively coordinated the real and fantasy sequences, Terry Carter as the impish Gabriel, P. J. Sidney as the aging friend to Mos

The credit list failed to mention the entire cast (an unfortunate oversight) but we liked the wicked Pharaoh whose moment beholding his smitten son was the kind of drama we could use more of on the cruelly close television.

The chap who played "Mellon" in Broadway's shortlived "Simply Heavenly" found his way as the macap magician under the employ of Pharaoh.

We would like to have seen more of: Muriel Rahn, who had a few lines as Zipporah, wife of Moses; Rosetta LeNoire, a "Heavenly Body," and Billie Allen whom we think played Eve. The credits did not say. Sheilah Guyse made a bewitching vixen in the role of Zeba, though we didn't think her singing up to par. Avon Long we had no trouble finding as one of the "brash bad boys."

Speaking of singing, the softly sung spirituals in the background made a soothing setting for the foreground drama, and lent it the supernatural quality demanded by the script, not the easiest thing to do in this medium.

A word or two about the charming youngsters whose sharp diction was an interesting study for producers who talk about "natural Negro accents." It was eresting to not that the actors, not the children were affecting dialects. Even the little boy whose 20th Century American speech made him slip and say "a million bucks" before he recovered with the proper line.

But despite dialect, crap shooting "[illegible]" references from the haly Reverend Noah, guns, (the knife has been replaced) and general 'sportin life, "Green Pastures" was a moving ninety minutes which had a greater philosophical impact than the mere superficial scenes imply. Perhaps the deepest of all is in De Lawd's summation when he says, "That man as well as God must learn that all peace and good comes only through suffering." This theme was given us by the Greeks, continued in the Bible, explored by Shakespeare, interpreted by Ibsen, and presented again by O'Neill and Arthur Miller.

Time does not really change, neither do men. The "Green Pastures" is a classic, and thanks to William Warfield and company for making us sure.

VINETTO CARRON

44c(1)(b)

WILLIAM WARFIELD

HILDA HAYNES

VINNETTO CARRON and Hilda Haynes are angels in television revival of "Green Pastures." They are shown above with William Warfield, who portrayed "De Lawd."

'GREEN PASTURES' TURNS TO FIGHTER

Times

Mon. 9-16-57

TV Show to Have Robinson as King of Babylon—Peggy Wood in Play on C. B. S.

New York

By VAL ADAMS

Whatever the outcome of Sugar Ray Robinson's boxing bout with Carmen Basilio next Monday, the current middleweight titleholder will still be king on Oct. 17. On that date Mr. Robinson will portray the King of Babylon in a television version of "The Green Pastures."

P.47-M

As announced earlier, Marc Connelly's spiritual fable will be staged by the "Hallmark Hall of Fame" series from 9:30 to 11 P. M. over the National Broadcasting Company network.

George Schaefer, producer-director of "Hall of Fame," went to Mr. Robinson's training camp in Greenwood Lake, N. Y., yesterday and obtained the commitment from the boxer. Originally, Cab Calloway had been scheduled for the role of King of Babylon.

William Mittler, Mr. Calloway's business manager, said yesterday that the date of the television show conflicted with a motion-picture assignment for the entertainer. He explained that Mr. Calloway would leave here early next month for Hollywood to appear in "The St. Louis Blues," a Paramount Pictures production about the life of W. C. Handy, jazz composer.

Other actors scheduled for "The Green Pastures" are William Warfield as De Lawd and Eddie (Rochester) Anderson as Noah.

Mr. Robinson reportedly will be called on to dance in "The Green Pastures" in addition to reading lines. However, it will not be his first experience as a television actor. He portrayed the role of Jim in "The Adventures of Huckleberry Finn" on Sept. 13, 1953. The play was produced by the TV-Radio Workshop of the Ford Foundation for a children's series titled "Excursion."

49216

Defender, Chicago, Ill. P. 14

Sat. 12-5-57

MURIEL RAHN, above and Rosetta LeNoir, will have important roles in the television version of "The Green Pastures." Muriel, the original Carmen in "Carmen Jones" (stage version) is a talented concert artist and one of the nations great artists. Miss LeNoir has Broadway experience having triumphed in the stage version of "Anna Lucasta."

49216

Defender, Chicago, Ill. P. 14

Sat. 12-5-57

'Green Pastures' Surveyed for TV

Afro-American Sat. 8-24-57

Baltimore, Md.

P. 7

NEW YORK — Indications are that "The Green Pastures" in all likelihood will be seen on television during the coming fall-winter season.

The "Hallmark Hall of Fame" is reportedly considering placement of the Marc Connelly spiritual fable into its celebrated series.

* * *

MILDRED FREED ALBERG, executive producer of Hallmark, confirmed last week that she had talked with Mr. Connelly about the possibility of his adapting the play for television, but no definite plans had been made.

Miss Alberg added that the sponsor of the drama series, Hallmark Cards, Inc., had taken under advisement proposed plans to stage "The Green Pastures."

* * *

IF THE PLAY is staged on television, it would run for ninety minutes on the National Broadcastng Company network.

Miss Alberg said no actors had been chosen to play the Lawd or any other roles in the cast.

"The Green Pastures" opened on Broadway in 1930 and won a Pulitzer prize. It was revived here in 1951.

Among the outstanding actors who have successfully portrayed the role of "De Lawd" are Rex Ingram and William Marshall.

49c(1)(b) 1957 . JAMAICA

49 c(1)b

Courier P-21
Pittsburgh Pa
Sat. 9-21-57

'Jamaica' Rehearsal— Part of the company in the musical, "Jamaica," is shown rehearsing a scene from the play. After Philadelphia and Boston engagements the play will premiere on Broadway at the Imperial Theatre on Oct. 31. Left to right: Director Robert Lewis, featured player Joe Adams and co-stars Rocardo Montalban and Lena Horne.

'Jamaica' cast set, awaits Philly bow

49-c(1)(b)

Afro American

Baltimore, Md.

Sat 9-7-57

P-1

NEW YORK — The cast of "Jamaica," starring Lena Horne and Ricardo Montalban, is now complete withh the signing of Royce Wallace, Roy Thompson, Carolyn Stanford, Michael Wright and Christine Spencer.

The David Merrick production, now rehearsing under Robert Lewis' direction, will be world premiered in Philadelphia on September 16 at the Shubert Theatre where it will stay three weeks.

From there it moves to Boston's Shubert Theatre for three weeks beginning October 8, and then to New York for an October 31 opening at the Imperial.

* * *

OSSIE DAVIS, last on Broadway in "No Time For Sergeants," had joined the cast a short time before.

Earlier, Chailendra Jones, Adelaide Boatner, Doris Galiber, Ben Vargas, Willy Wilson, Claude Thompson, Sally Neal, Jacqueline Walcott, Barbara Wright, Charles Moore, Jim McMillan and Albert Johnson had been added.

49c(1)(b) 1957

A LAND BEYOND THE RIVER

Theatre: Race Drama

Times P. 12-C
New York
Sat.
3-30-57

49 E
(1) (b)

Diana Sands, Ted Butler, center, and Donald Julian as they appear in a scene from "A Land Beyond the River."

By BROOKS ATKINSON

AS a work of art, Loften Mitchell's "A Land Beyond the River" is not exactly illustrious. But that is probably beside the point.

For the desegregation play that opened at the Greenwich Mews Theatre Thursday is based on the case of the Rev. Joseph A. Delaine. Mr. Delaine was leader of the Clarendon County, S. C., group whose suit for equal school and bus rights reached the Supreme Court and made him mighty unpopular at home. While the South is engaged in carrying out the Supreme Court order, with all deliberate speed, Mr. Delaine finds it more comfortable to live in the North.

Times
P. 12-C
New York
49c(1)(b)
Sat. 3-30-57

Although Mr. Mitchell's play is based on the Clarendon County case, it is not a facsimile. It is the story of a South Carolina Negro pastor who leads a movement for bus transportation for Negro school children, and then moves on to a suit for desegregation. His parish of country people joins with him, although in some instances reluctantly. In the course of the trouble, the Negroes are shot at from automobiles and the pastor's house is burned down. The shock of that disaster results in the death of his wife from heart failure.

Mr. Mitchell's craftsmanship is rough and ready—rough with theme, but ready with humor. For his characters are explosively emotional, quick to take offense from one another and quick to subside once they have let go with their fists or their tongues. There were many Negroes in the audience Thursday. To judge by the laughter, they knew Mr. Mitchell's play intimately. They took particular pleasure in the cant and hypocrisies that Mr. Mitchell touches on, and also in the family quarrels.

"A Land Beyond the River" is a lively drama for anyone who is more interested in people than in craftsmanship. But in its character drawing it obviously speaks most familiarly to Negro playgoers. Mr. Delaine took a benign interest in the drama Thursday, but felt a little unhappy about the "damns" and "hells" that pop up occasionally in the dialogue. He thinks they misrepresent the devoutness of the Clarendon County parish that stood with him when he was in the courts opposing segregation.

•

Under the direction of Michael Howard, the performance is vigorous and exuberant. As the Rev. Mr. Layne (representing Mr. Delaine) Robert Graham Brown is particularly persuasive—mild and patient on the surface, but determined inside. As members of the parish, Jacqueline Barnes, Richard Ward, Diana Sands, Ted Butler, Helen Martin, Fran Bennett, Donald Julian and Peggy Devello give good performances. In his stage designing, John Raymond Friemann has ingeniously contrived to get in one small area the interior of one house, the exterior of another and a schoolyard in the middle.

"A Land Beyond the River" is awkward in construction and untidy. But, thanks to the vigorous characterizations, it is human and likable. Despite the seriousness of its theme, it flares into comedy repeatedly. Mr. Mitchell has not lost his sense of humor in the heat of a crusade.

The Cast

A LAND BEYOND THE RIVER, a drama in three acts by Loften Mitchell. Staged by Michael Howard; setting by John Raymond Friemann from an original design by Romare Bearden; lighting by Alan Crain; production consultant, Laurence Olvin; production manager, Fran Bennett; stage manager, Jeffrey Longe. At the Greenwich Mews Theatre, 141 West Thirteenth Street.

Willie Lee Waters	Eric Richmond
Glenn Raigen	George Lucas
Laura Turnham	Diana Sands
Ben Ellis	Donald Julian
Rev. Mr. Layne	Robert Graham Brown
Dr. George Willis	Howard Wierum
Martha Layne	Helen Martin
Rev. Mr. Cloud	Lionel Habas
Philip Turnham	Ted Butler
Bill Raigen	Richard Ward
Mary Raigen	Jacqueline Barnes
Duff Waters	Clayton Corbin
J. C. Langston	Charles Griffin
Rev. Mr. Shell	Albert Grant
Ruby Waters	Fran Bennett
Grandma Simms	Peggy Devello

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49 c(1)(b)
World-Telegram

FRAN BENNETT has a featured role in "A Land Beyond the River," the drama of trouble during desegregation in Virginia. Loften Mitchell is the author of the work that opens Thursday at Greenwich Mews Theater.

Sun
Sat. 3-23-57
New York
P. 9

49c(1)(b) 1957 PORGY AND BESS

'Porgy And Bess' Rocks Carnegie

Defender Chicago, Ill.

Sat. 2-16-57.

The world and radio premiere of George Gershwin's classic folk opera "Porgy And Bess" in concert version starring members of the cast that trouped around the world for two years was closing concert in WLIB's fourth annual Festival of Negro Music and Drama at Carnegie Recital Hall Saturday.

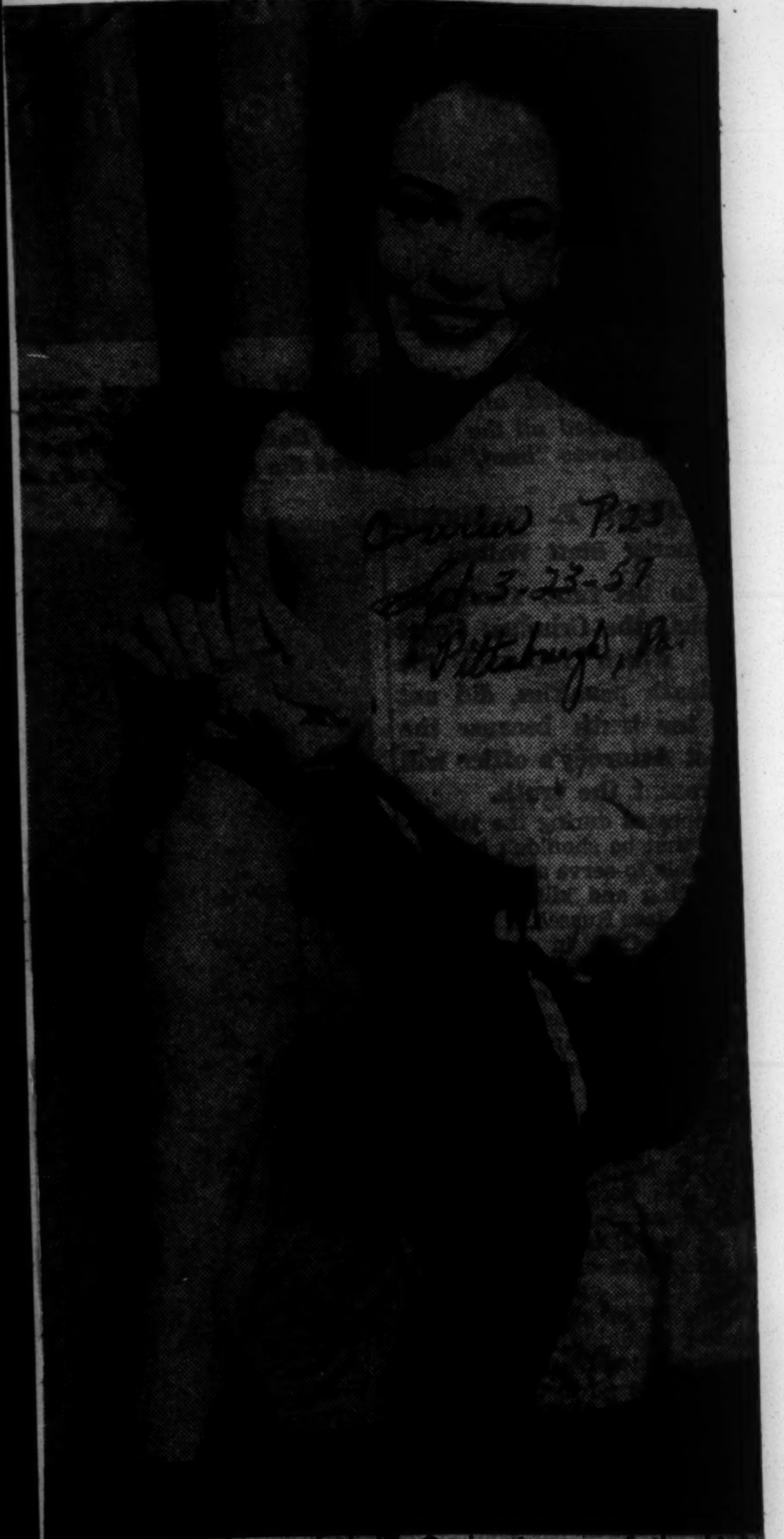
p 8

Featured singers were Leslie Scott, Martha Flowers, Pauline Phelps, Joe Attles and the George McClain Chorale. Reginald Bean and John Carter were twin piano accompanists. Production was staged by Lorenzo Fuller (who alternated in the role of Sportin' Life during the world tour.

The first half of the two-hour broadcast featured program of recitals by Margaret Tynes, Millard Williams, Una Hadley, pianist; the Cumbo String Quartet; Jonathan Kinsler, Vivian Scott, and the George McClain Chorale.

49g(1)(b) 1957

PRAISE HOUSE



Courier P.23
Sat. 3-23-57
Pittsburgh, Pa.

In New Play—Isabelle Cooley is one of the highlights of Charles O'Neal's new play, "Praise House." Though the play opened in San Francisco to [illegible] warm critical attention, it is set for a run in Hollywood. The play, which stars Louise Beavers, is Miss Cooley's first stage try since returning from Europe.

49c(1)(b) 1957 PRAISE HOUSE

Tribune
P. 17
Los Angeles
Calif
Wed 2-20

49c(1)(b)

SEASONED PLAYERS — Isabelle Cooley, Louise Beavers, and Napoleon Whiting lend considerable substance to "Praise House", new racial situation play, opening at the Huntington Hartford theatre in Hollywood Mar. 4. Play was written by Christopher award winner Charles O'Neal whose "Three Wishes for Jamie" played Broadway, and it reportedly is due for a Broadway run in April. (See story)

Play with Negro cast set for Hollywood opening, Broadway date due after

Tribune P. 17 Los Angeles Calif

A "big show" with an all-but Negro cast by an author who has one Broadway hit to his credit, is due for a Mar. 4 opening at the Huntington Hartford theatre.

The play is "Praise House" starring Louise Beavers, and was written by Charles O'Neal, whose novel, "Three Wishes for Jamie" won the $5000-Christopher award and played on Broadway.

Wed 2-20-57

The play is booked for a Broadway opening in April, according to its publicity, and will play Cleveland and Washington after the two-week local engagement. Trial run is in San Francisco, opening the Alcazar theatre this Sunday.

49c(1)(b)

The play recognizes the new trend in the American theatre toward realization of the 'box office' possibilities of inter-sexual interracial situations.

It is the story of an Australian girl's marriage to a Negro GI and the chaotic situation created by their return to live in a small southern community.

P. 17

RELIGIOUS SETTING

"Praise House" refers to the ambitions of star Beavers, in the role of Sister Hilaria, the GI's mother, to have a church and to be ordained as a minister, In lieu of this, her homes serves as a chapel for the community.

Hari Rhodes, who has had New York and local experience, has the part of the GI.

Isabelle Cooley, who played the lead in "Anna Lucasta" on Broadway, has an important role as the girl the GI left behind him.

Miss Cooley also starred in a London production of "Anna Lucasta" and toured the British Isles in it, following which she was featured for 18 months in "La Nouvelle Eve" in Paris and returned to London to play on the BBC. She also toured four seasons with New York's American Negro Repertory Theatre, appearing in "Blithe Spirit," "Ghosts", "Angel Street", and others. She recently completed a part in MGM's "Raintree County", starring Elizabeth Taylor and Montgomery Clift.

Ruby Berkeley Goodwin, who has a notable background of acting in the legitimate theatre, on television, and films, and is also an author and lecturer, has another feature role of Mama Tambu.

Milton Wood, American Negro Repertory Theatre veteran, motion picture player, short story writer, and story consultant-dialogue director for Astor Pictures Corp., is featured in the company of 40.

Directing the film is Demetrios Vilan, who is also the manager-director of the Huntington-Hartford theatre and who staged "On Borrowed Time," "The Rainmaker," "Affairs of State", and other attractions.

Tribune

Betty Paul plays the part of the Australian wife. Others in the cast are Napoleon Whiting, John Parrish, Felix Nelson.

2-20-57

Music is by Doris Akers, who has considerable reputation in gospel music circles as a performer, director, and composer.

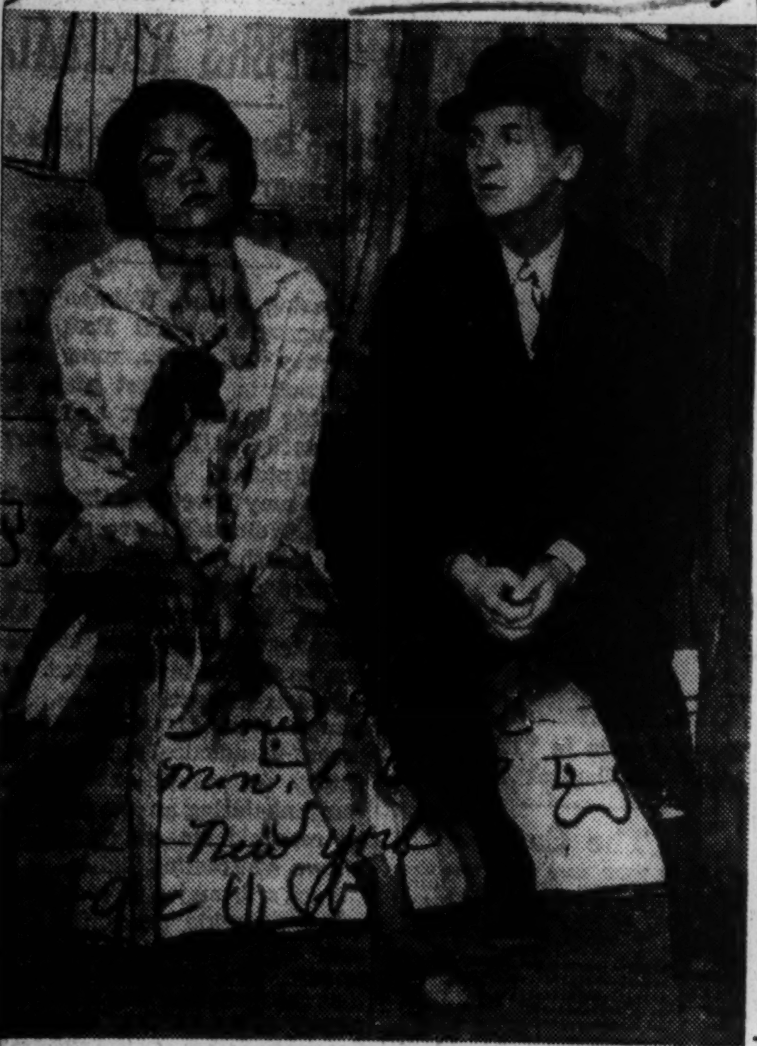
O'Neal is described in the play's publicity as a former resident of the South, who "feels that he knows the problem".

Rhodes is fresh from Negro Actors Associated's production of another original play, "The Bitter Cup." Bob DeCoy, one of the coauthors of "Bitter Cup", founder and director of NAA, also has a part in the play.

49c(1)(b) 1957

SHINEBONE ALLEY

Theatre: 'Shinbone Alley'



Eartha Kitt, Eddie Bracken appearing in "Shinbone Alley"

By BROOKS ATKINSON

Times P. 23 C

Mon. 4-15-57

New York

AFTER wading in musical banality for quite a long time, it is pleasant to meet a show that at least aims at something fresh. "Shinbone Alley," which opened at the Broadway Saturday evening, falls short of the target, particularly in an aimless last act. But George Kleinsinger, who composed the music, and Joe Darion and Mel Brooks, who wrote the libretto, have tried to use the theatre to create a world of sardonic fantasy.

"Shinbone Alley" is based on Don Marquis' sequence of vers libre about archy, the eloquent cockroach, and mehitabel, the impulsive cat, who grappled helplessly with the intractable facts of life. Probably this is an intractable subject for a musical play.

On the one hand, it reduces Don Marquis' cosmic broodings to the level of a story; and, on the other hand, it attempts to sketch a love affair between a cockroach and an alley cat. Nothing Eddie Bracken, as archy, and Eartha Kitt, as mehitabel, do can make that relationship recognizable. Don Marquis' common sense saved him from trying it.

49c(1)(b)

Putting the original verses aside for the moment, we have in Shinbone Alley" a loosely drawn lithograph about the insect and animal world with an amusingly garish score, several skittish ballets, a frowzy world of alley-cats on the loose, some humorous costumes designed by Motley, unhackneyed scenery by Eldon Elder and a general impression of ironic improbability.

Miss Kitt is not the battered, raffish mehitabel who was descended from Cleopatra. But she is a sleek, torrid cat who slips out of control whenever a tom struts by her, who dances with animal grace and sings with mocking plausibility. As archy, Mr. Bracken gives a delightful performance that is both common and winning. They have one excellent number together—"Flotsam and Jetsam," which they sing exuberantly.

•

The cast includes two other enjoyable performers—George S. Irving as a braggart tomcat who bullies the neighborhood; and Erik Rhodes as the theatre-trunk tomcat who dazzles mehitabel with fraudulent promises of a stage career and, in one especially original number with Miss Kitt, does something amusing with a song that lampoons The Method.

The world of cats is ideal for ballet. In Jacques D'Amboise, "Shinbone Alley" has a brilliant dancer, who leads a ferocious cat-and-dog scramble. With Allegra Kent, another gifted dancer, he puts a foundation under the vagrant second act with a beautifully designed number labeled "Vacant Lot Ballet." Rod Alexander has staged the ballets admirably.

•

If you are wondering how a coherent show could be made out of the archy and mehitabel verses, you are on the right track. Although the authors have arranged some odd and interesting episodes, they have not been able to pull the work together, especially in that second act, which slowly disintegrates.

Mr. Kleinsinger, the composer, is the man who has had most fun and been most successful. He has improvised an animal and insect world out of music with humor, drollery, street tunes and juke-box pandemonium; and the orchestrations, particularly for "Cheerio, My Deario," are spontaneous and inventive.

Too bad "Shinbone Alley" does not really come alive as a stage composition. For the point of view is sly and original, and a good deal of the stage work is subtle, agile and imaginative.

The Cast

SHINBONE ALLEY, a musical in two acts and twenty scenes, based on Don Marquis' "archy and mehitabel" stories. Book by Joe Darion and Mel Brooks, music by George Kleinsinger and lyrics by Mr. Darion. Presented by Peter Lawrence; production associate, Jerry Leider; dances and musical numbers staged by Rod Alexander; music and choral direction by Maurice Levine; production designed by Eldon Elder; costumes by Motley; lighting by Tharon Musser; orchestrations by Mr. Kleinsinger; additional orchestrations by Irwin Kostal; additional musical routines by John Morris; production stage manager, Morty Halpern. At the Broadway Theatre.

Voice of Newspaper Man	Julian Barry
archy	Eddie Bracken
mehitabel	Eartha Kitt
Phyllis	Reri Grist
Mother	Lillian Hayman
Ricky	Dorothy Aull
Copper	James Marley
Buzz	Howard Roberts
Butch	Moses LaMarr
Rusty	Cathryn Damon
Big Bill	George S. Irving
Broadway	Ross Martin
Edie	Gwen Harmon
Blackie	Larry Montaigne
Gladys	Carmen Gutierrez
Frankie	Jacques D'Amboise
Tyrone T. Tattersall	Erik Rhodes
Shorty	David Winters
Harry	Jack Eddleman
Lady Gugs . . . Dorothy Aull, Gwen Harmon	Buzz Halliday
Bartender	Bruce MacKay
Penny	Allegra Kent

Eartha scores hit but 'Alley' doesn't

~~Afro-American~~ P. 7

Baltimore, Md.

NEW YORK — Eartha Kitt won enthusiastic reviews following her musical comedy debut at the Broadway Theatre Saturday night. But her vehicle, "Shinbone Alley," didn't.

The effort is based on the fictional friendship between a cockroach and an alley cat, perpetuated by the Archy and Mehitabel series by Don Marquis.

Sat. 4-27-57

In it, Miss Kitt is cast as the seductive kitten, and Eddie Bracken as the romantic cockroach.

49c(1)(b)

Chief complaint against the offering is that the story provides little as material for a stage reproduction.

* * *

BUT EARTHA picks up the plaudits of both press and public. Richard Watts of the New York Post, says: "One of the ideas of the promoters worked out perfectly. That was the casting of Miss Kitt.

"Nothing could be more enchanting than Eartha's wonderful gay, sly, tender, savage and amazingly convincing impersonation of the feline reincarnation of Cleopatra.

"Her feline grace, her sudden fierce rages and her wistful moments of gentleness are irresistible."

* * *

THE NEW YORK TIMES critic, Brooks Atkinson, says: "Miss Kitt is not the battered, raffish Mehitabel who was descended from Cleopatra.

"But she is a sleek, torrid cat who slips out of control whenever a tom struts by her, who dances with animal grace and sings with mocking plausibility.

"As Archy, Mr. Bracken gives a delightful performance that is both common and winning. They have one excellent number together — 'Flotsam and Jetsam,' which they sing exuberantly."

'SHINBONE ALLEY'

Times New York

Eartha Kitt and Eddie Bracken Play Don Marquis' Cockroach and Cat

Sun. 4-28-57

P. 1 Sec 2

By BROOKS ATKINSON

ON the jacket of "archy and mehitabel" Don Marquis is quoted as having said: "It would be one on me if I should be remembered longest for having created a cockroach character."

Well, it is one on him. What he thought about archy turns up here because the poetical cockroach and mehitabel, the prowling cat, have become the chief characters in an original musical show, "Shinbone Alley." Eartha Kitt, the incendiary dancer and and singer, plays mehitabel; Eddie Bracken, the cheerful Hollywood actor, plays archy.

49c(1)(b)

Since it is difficult this season to find a new musical that has a mind of its own, this department fully appreciates the effort and ingenuity that have gone into an odd excursion into the insect and animal world. If the excursion never quite reaches any definable destination, it is not because the performers are dull.

Despite the bluntness of her given name, Miss Kitt is an unearthy actress with an elusive, insinuating style all her own. Her singing voice is husky and flat, but it is electric with personality. She is not beautiful in any conventional way, but she is alert, alive and magnetic. Especially in her dance numbers, she moves around the stage with the dexterity of a cat.

Pivot Characters

Her characterization is not Don Marquis' mehitabel, who was an aging alley-cat with loose habits but with delusions of grandeur about a previous incarnation in which she was Cleopatra and la dame sans merci of a gilded world. But Miss Kitt's mehitabel has validity of its own in terms of a bold and arresting character.

Her mehitabel also has occasional echoes of Don Marquis' gallant tramp. There is one illuminating moment when Miss

Kitt's mehitabel ruefully acknowledges the encumbrance of one more litter of kittens—a fact of nature that she can neither deny nor rejoice over. There is another echo in her exasperated acceptance of fate when she has abandoned the roving life to become a tame, obedient house cat.

As archy, Mr. Bracken's wondering good nature is perfect for the part. It results in a lonely, commonplace figure who has an inarticulate faith in a better world. "The whole world stinks," archy exclaims in one of his frustrated moments. But in general he is a patient and disarming cockroach with elevated standards of behavior.

Showshop Goods

In the second act, the writing is thin, and the character trails off into generalities. But Mr. Bracken's hopeful, slightly bewildered attitude and his refusal to glamorize archy compose a winning characterization. It should be pointed out that both Miss Kitt and Mr. Bracken contribute something positive to the production by accepting the fact that they are not playing musical comedy lovers, but a cat and a cockroach, respectively.

"Shinbone Alley" has some other virtues: amusingly fantasticated costumes by Motley, Rod Alexander's alley ballets, which are brilliantly danced by Jacques D'Amboise, Allegra Kent and a vivid troupe of alley riff-raff; also, some pungent characterizations of the cat world by George S. Irving and Erik Rhodes.

And best of all: George Kleinsinger's music. It derives from Don Marquis more directly than any part of the show. It has the squalor and cheapness of the environment, but also humor, pathos and excitement. It contains both the robustiousness of the animal world and the wistful dream of a decorous world of intelligent living.

In his score for "Candide," Leonard Bernstein is the only other composer this year who has had the imagination and the skill to write music on a theme and create a microcosm out of sound. Did the whole conception of "Shinbone Alley" begin with the music? The music seems to be the most integrated part of the show.

Since "archy and mehitabel" is a collection of vers libre, laboriously banged out on a typewriter by a restless cockroach, Don Marquis did not provide Joe Darion and Mel Brooks with a libretto. The original poems are his comments on the follies of human nature, seasoned by his mysticism about the continuing process of life.

The Libretto

The poems are pure comedy; they express the difference between what the characters are and what they think they are—archy, who thinks he represents the soul of a free verse bard transmigrated into the body of a cockroach; mehitabel, who thinks she represents the soul of Cleopatra temporarily lodged in the body of an alley cat. With these two characters so whimsically defined, Don Marquis had a perfect instrument with which he could express his own misgivings and dreams and perhaps a latent feeling of frustration about being a newspaper poet hired to entertain the reader. See his poem entitled "pete the parrot and shakespeare": it seems to have autobiographical overtones.

Not much of the humorous comment on human nature is left in the libretto of "Shinbone Alley." A librettist would have to be the equivalent of Don Marquis to bring it into the theatre. What Mr. Darion and Mr. Brooks have done on their own account is not a satisfactory substitute. Taking the line of least resistance on the musical stage, they have portrayed archy as being in love with mehitabel.

This is hard to accept. A cat and a cockroach do not make attractive lovers. Nor does a romantic attachment have anything like the distinction of archy's sardonic attitude towards mehitabel in the original poems. Although archy was fascinated by her, he disapproved of her wanton behavior. He was temperate in his statements but prudish in his tastes:

boss sometimes i think
that our friend mehitabel
is a trifle too gay

There is a lot of fresh and amusing stuff in "Shinbone Alley," particularly notable in a stale season like this one. But the basic problem of how to make a theatre piece out of a book of random verse has not been solved. The original joke is still Don Marquis' private property, however little he may have valued it.

THEATER

Herald Tribune

Shinbone Alley

By WALTER KERR

Mon. 4 15 57

Eddie Bracken in "Shinbone Alley."

4-15-57

BROADWAY THEATRE

New York

A new musical in two acts and twenty scenes, lyrics by Joe Darion, music by George Kleinsinger, book by Mr. Darion and Mel Brooks, based on archy and mehitabel" stories by Don Marquis, dances and musical numbers staged by Rod Alexander, music and choral direction by Maurice Levine, production designed by Eldon Elder, costumes by Motley, lighting by Tharon Musser, production associate, Jerry Leider, orchestrations by Mr. Kleinsinger, presented by Peter Lawrence with the following cast:

(Voice of Newspaperman	Julian Barry)
archy	Eddie Bracken
mehitabel	Eartha Kitt
Big Bill	George S. Irving
Broadway	Ross Martin
Edie	Gwen Harmon
Frankie	Jacques D'Amboise
Tyrone T. Tattersal	Erik Rhodes
Penny	Allegra Kent

Larry Montaigne, Carmen Gutierrez, David Winters, Jack Eddleman, Bruce McKay.

I HAVEN'T the faintest idea of how you could turn the enchanting "archy and mehitabel" stories of Don Marquis into a Broadway musical comedy—and neither does anyone at the Broadway.

This must be said in sorrow, not only because the wonderful back-fence world in which a cockroach and an alley-cat swap case-histories promises so much in the way of unrefined fantasy, but because the often talented folk of "Shinbone Alley" have gone about their work with such sincere and wistful good will.

• • •

They have even hit a live image here and there. If, for instance, the whole mock-sorrowful saga could somehow have been given the sharp black-and-white lines of a mountainous fireplace before which Eartha Kitt briefly sits sipping milk through a straw, the miracle might conceivably have happened. For a moment, as the lights go up on a mournfully housebroken "mehitabel" listening with positive revulsion to decent people calling her "kitty," the blend of a curled-up figure and a universe scrawled in crayon is just right.

Or, taking quite a different tack, the authors and designers summon up a kind of wild Disney raffishness for the time it takes to sing a Shinbone lullaby ("mother dear will be hustling") to a basket of highly illegitimate pussycats nestling in an ash-can. Once again, the possible form of a possible show hovers suggestively, and fleetingly, over the stage.

4-15-57 (NYT)

• • •

In addition, the principals are willing to give this easygoing daydream their full, sober, warm-hearted attention. Miss Kitt, as the "toujours gai" feline who was known to walk out on a tomcat just once (he was dead), strolls away from her unwelcome litter of kittens with a surly and discouraged "I see them" that summarizes in a bored sentence the immemorial way of all flesh (female or feline). She writhes and wriggles to a dozen insinuating tunes, rasps out her metallic staccato at the ends of long, liquid lines, and flips a trailing boa over a saucy shoulder with thoroughly fetching impudence.

• • •

And Eddie Bracken, cast as the cockroach who has managed to get everything down on a typewriter, joins the lady in a rollicking bit of soft-shoe ("Flotsam and Jetsam"), sings the unhappy ballad of a bumptious moth ("Do you play with fire because you like it, or because it's the conventional thing for a moth to do?"), and gnaws at an oversize apple-peel with light, friendly, off-the-cuff grace.

• • •

But the physical theater itself seems to defy this particular flight of insane fancy. When you read Don Marquis' little free-verse messages, you envision a real cockroach with moral problems, a real cat with a "wot-the-hell" shrug. These animals and insects are *people*.

The trouble, it would seem, is that you can't reverse the process. Wrapping Mr. Bracken in a horizontally striped jacket doesn't turn him into a multi-legged poet you can believe in; trading on the ferociously cat-like expression of Miss Kitt makes her seem much less cat-like, and much more human, than ever before. Flesh takes away a dimension, instead of adding one.

There is, too, a loss of that magnificently intimate conversational tone that the late Mr. Marquis developed for speaking with his underprivileged equals. Every now and then the sound of it filters through, with lyric overtones ("My heart has followed all my days something I cannot name"), but most of the time librettists Joe Darion and Mel Brooks are working the obvious mathematics of man-into-insect ("I am not a well bug," "We'll be wiped out to a bug," "I could lick you with five hands tied behind my back"). And the fact that the original pieces are a series of unlinked vignettes doesn't help the present authors to get a story rolling: "Shinbone Alley" is just a collection of variously introduced songs.

Some of the songs of George Kleinsinger are attractive, and I especially like the scoring for two left-field dog-and-cat ballets. Designer Eldon Elder's spidery fire-escapes are rickety splendors. But those two endearing philosophers, "archy and mehitabel," remain locked in their author's dusty desk.

Theater

'Simply Heavenly' Lands on B'way

World Telegram + Sun
Sat. 8-17-57
New York
p. 9
49c(1)(b)

MELVIN STEWART is skeptical of the attention Anna English gives him in "Simply Heavenly," the comedy with music that will move uptown Tuesday night.

p. 8
49c(1)(b)

GETS FEATURED ROLE: Anna English, who will portray Zarita, the charmer, in the Langston Hughes-David Martin musical folk comedy, "Simply Heavenly." It is scheduled to open at the Playhouse on Aug. 20.

Legal Cloud Uptown, Creates Minor Miracle

World - Telegram + Sun
Sat. 8-17-57 New York

By WILLIAM PEPER.

Langston Hughes' latest theatrical effort, the folk musical, "Simply Heavenly," opens Tuesday on Broadway, a place Mr. Hughes had been deliberately avoiding for the past few years. In the first place, Negro shows haven't had much luck on Broadway in recent years and, secondly, Mr. Hughes and David Martin, who wrote the songs, felt that "Simply Heavenly" was just right as off-Broadway fare.

p. 9

49c(1)(b)

They were right, and "Simply Heavenly" was prospering at a W. 85th St. theater until the production had the misfortune to run afoul of the License Commissioner and the Fire Department and was abruptly closed.

Since no other off-Broadway house was available that appeared to be the end of that, as far as Mr. Hughes was concerned. But help was coming from an unexpected quarter.

Theater Owners' Rescue.

Theater owners often are pictured as the hard-hearted landlords of showbusiness, but Irving and Murray Castle, owners of the Playhouse, saw "Simply Heavenly" and not only offered it a haven in their theater but also provided the necessary financing to bring it downtown to Broadway.

According to Mr. Hughes, when "Simply Heavenly" opens Tuesday it will be the first show on Broadway written and acted by Negroes in about 25 years. In the 1920s Negro shows had a vogue with musicals like "Shuffle Along," "Runnin' Wild" and "Liza." Even such distinguished white actresses as Ethel Barrymore and Estelle Winwood appeared in blackface in a play called "Scarlet Sister Mary."

Since then, however, most of the shows featuring Negroes have been written by whites, as witness the forthcoming musical, "Jamaica." And successful Negro shows of any kind have been fewer and fewer.

"Simply Heavenly is based on Langston Hughes novel, "Simple Takes a Wife." He is fond of the play's title but can't accept credit for thinking it up.

Title From Jacket.

"When the novel was published in England," Mr. Hughes said, "the publisher put on the jacket, 'Simple Takes a Wife' is simply heavenly. So I decided to use his description as the new title."

The cast of "Simply Heavenly" remains almost intact in its move to Broadway. The only major changes are Anna English, replacing Ethel Aylmer (who has become Lena Horne's understudy), and guitarist Brownie McGhee, who is joining the show after finishing a two-year stint in "Cat on a Hot Tin Roof."

Uptown the music was provided by twin pianos. On Broadway an orchestra of eight players will be used. New scenery also had to be built. Other than that, producer Stella Holt is hoping to retain the flavor of the uptown production.

Whatever the fate of "Simply Heavenly," Mr. Hughes has another play finished, "Tambourines to Glory." It's about a gospel singer.

"Of course, I'd love to have Mahalia Jackson do it, but I know she wouldn't" he said.

Theater

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World-Telegram + Sun
Sat. 8-17-57
New York
49

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P. 8-

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'Simply Heavenly' Closes on Broadway

NEW YORK — "Simply Heavenly," based on Langston Hughes' famed character, "Simple," and written by the famed author with music by Dave Martin, after a run of 62 performances on Broadway, closed last weekend.

The Hughes drama was the first Negro-written play to break into the great white way in more than 25 years. It had debuted in an off-Broadway location and received the plaudits of the critics. Due to difficulties with building regulations, the play was forced to cut short its successful off-Broadway run but was brought to Broadway in a rarely executed move. Critics who had praised the show in its smaller surroundings were less enthusiastic about the production in its new surroundings, nevertheless, it did receive very creditable acclaim.

Claudia McNeil, a comparative unknown, was acclaimed a star following the Broadway opening, and other members of the little-known cast may well have important futures in the theatre despite the short run of the show in the Broadway limelight.

Members of the cast and others pointed out, once again, that among the reasons for the commercial failure of an artistic success was the lack of support from the Negro community in attending the production.

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Courier
P. 21
Pittsburgh
Pa
Sat
10-19-57

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ALA

49c(1)(b) 1957

SIMPLY HEAVENLY

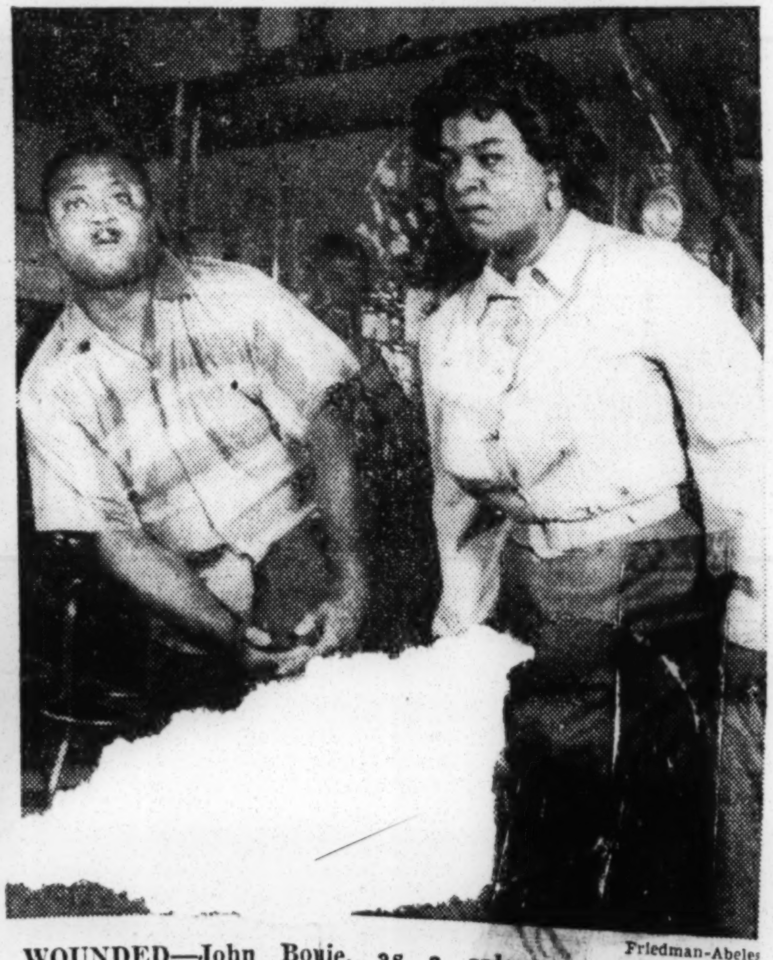
Times
Sun.
8-18-57
P.1 Section
2

49 coll

"SIMPLY HEAVENLY"—With denizens of Paddy's Bar in Harlem looking on, Anna English, as the pony-tailed charmer, flirts with Maxwell Glanville (in turban) to annoy Melvin Stewart (at right). The comedy with music, originally off Broadway, moves to the Playhouse on Tuesday.

Times Sun. 8-18-57 P.1 Section 2

EXPLAINING—Mr. Stewart, as Langston Hughes' hero, Jesse Semple, tries to placate Marilyn Berry, playing his fiancée, as Miss English does her best to stir up trouble.



Friedman-Abeles

WOUNDED—John Bouie, as a salesman, gets short shrift from Claudia McNeil, who resents his advances.

THE OPENING

Times

SIMPLY HEAVENLY—The off-Broadway folk comedy by Langston Hughes with music by David Martin will resume its run at the Playhouse on Tuesday. Curtain time: 8.

8-18-57
P.1

49c(1)(b) 1957

SOMETHING OF VALUE

Something of Value has fine tan cast

Afro-American Sat 4-6-57

Baltimore Md.

NEW YORK — One of the finest colored casts in Hollywood history was assembled by MGM to appear with Rock Hudson, Dana Wynter and Wendy Hiller in "Something of Value." P. 10

Sidney Poitier, whose sensitive performance in "Blackboard Jungle" marked him as one of the outstanding actors on the screen today, is seen in the role of Kimani, Kikuyu native friend of Rock Hudson, who becomes a Mau Mau in the history of modern Africa.

49c(1)(b)

Juano Hernandez plays Njogu, a ruthless native torn between ancient tribal beliefs and dedication to the Mau Mau cause.

* * *

WILLIAM MARSHALL, remembered for his stage hit in "Green Pastures," and a longtime television favorite, portrays the leader of the Mau Mau's.

Paul Thompson, who has worked before the cameras in "Untamed," "White Witch Doctor," on the stage in "The Shrike" and for TV's "Jungle Jim" and "Jim Bowie" series is seen as Sidney Poitier's best companion.

Frederick O'Neal portrays Adam, another powerful Mau Mau leader.

One of the most interesting character actresses in the cast is 83-year-old Madame Sulte-Wan, the first colored woman actress to enter motion pictures in the early 1920's.

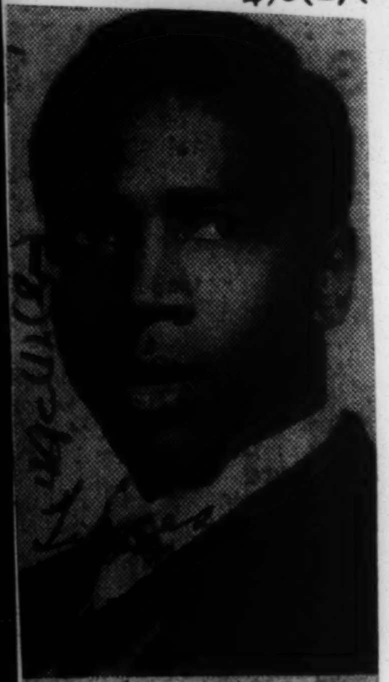
The Colored Press Bureau of Los Angeles sponsored a testimonial dinner in honor of Madame Sulte-Wan and her remarkable record as an actress. The grandmother of Dorothy Dandridge, Madame Sulte-Wan says she plans to keep acting until she is ninety-three!

DUKE OF IRON READY

NEW YORK — When calypso artist Johnny Barracuda slipped on a banana peel and wound up in the hospital, another "Banana Boat Song" singer, The Duke of Iron, substituted for him at the Calypso Room.

49c(1)(b) 1957

TAKE A GIANT STEP



TO RESUME ROLE: Louis Gossett, who created the lead in original Broadway production of "Take a Giant Step." He will handle role again next Tuesday at Jan Hus Auditorium.

49c(1)(b) 1957

TAKE A GIANT STEP

Bargain-Basement Theater

Time p. 48
New York
Chicago Ill
Mar 25-57

The postage-stamp stage was set in the middle of a long, rectangular room that had once been a synagogue. Banked in two long tiers, the audience craned to watch the play as though peering from the ends of a bowling alley. But no one complained. Off-Broadway patrons have long since learned not to insist on comfortable surroundings. Any distress at last week's off-Broadway opening of August Strindberg's *Easter* was caused by the play and the production, not by the theater. To come off at all, the palely symbolic, poorly translated *Easter*—which creates joy out of the woe of a bedeviled Swedish family in the period from Maundy Thursday to Easter—needs not only sensitive acting but a unified acting style. Instead, Producer-Director David Ross came up with little good acting and no acting style.

But if Ross's attempt at Strindberg was only a noble experiment, a flock of similar experiments were doing nobly in converted nightclubs and church basements all around Manhattan. This season, off-Broadway theater can look its uptown big brother squarely in the eye.

Last week, just a short subway or taxi ride from Times Square, a theatergoer could pay his money (ticket range: $1.15 to $4.50) and take his choice of a dozen productions. The three top hits: *The Threepenny Opera*, the sardonic satire of London's 19th century underworld taken from John Gay's *The Beggar's Opera*, which holds the record for longevity off-Broadway (560 performances); a revival of *The Iceman Cometh*, by Eugene O'Neill (225 performances); and *Take a Giant Step*, by Louis Peterson, another revival, which drew better reviews than the Broadway original (1953).

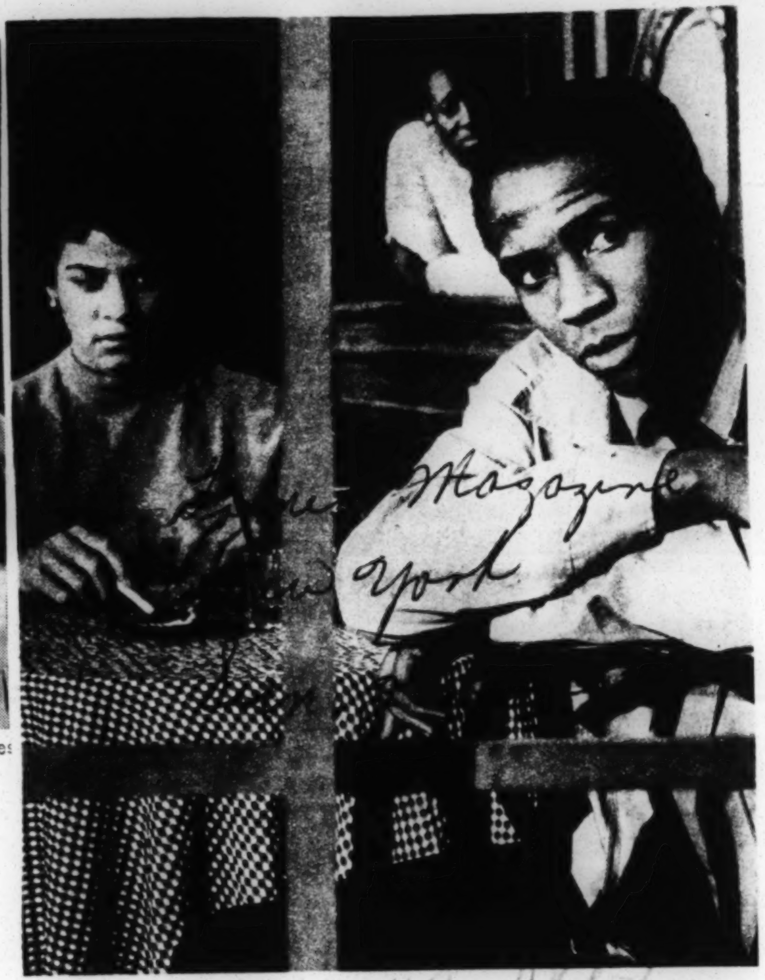
Broadway Invasion. All three hits have brought national fame to their companies. Later this month Carmen Capalbo and Stanley Chase, the 29-year-old producers of *The Threepenny Opera*, will invade Broadway with the world première of Graham Greene's *The Potting Shed*, follow up with a New York première of O'Neill's *A Moon for the Misbegotten*. After seeing their *Iceman*, O'Neill's widow asked Director José Quintero and associates to stage the profitable Broadway première of *Long Day's Journey into Night*. *Take a Giant Step*, which analyzes in painful detail the struggles of a Negro boy in a small New England town, has been bought by Hollywood, will also be produced next year in London.

Friedman-Abeles

TAKE A GIANT STEP

Times P. 32
Wed. 3-20-57
New York

ALTERNATE STAR: Josh White Jr., son of the balladier, who on March 24, will assume central role, at Sunday performances only, of "Take a Giant Step."



[illegible] Magazine
New York

49c(1)(b)

"TAKE A GIANT STEP"—Billie Allen, Louis Gossett and Godfrey Cambridge (at the bar) in Louis Peterson's touching drama about a Negro boy. Here, an off-Broadway theatre has provided a long run for a good play that failed on Broadway.

49c(1)(b) 1957 WAITING FOR GODET

[illegible]
Baltimore, Md.
P.1

49c(1)(b)

PRIMED FOR BROADWAY — Members of the cast of the all-tan comedy drama, "Waiting for Godet," run over lines with director Herbert Berghof (right), while awaiting their Thursday opening at Shubert Theatre, Boston. Left to right, they are Mantan Moreland, Rex Ingram, Earle Hyman and Geoffrey Holder. Broadway engagement follows Hub run.

One 'Godot' a Year Is Producer's Aim

Herald Tribune P.1-b
Sun. 1-20-57
New York

By MICHAEL MYERBERG

Producer of "Waiting for Godot"

Waiting for Godot—waiting—waiting. What does it mean? Why do you produce it? Why an all-Negro company? Why do you produce plays like this? Why not a commercial play? Do you like it? Do you understand it?

In thirty years of producing, the only questions I ask of any material presented for the theater are: Can I make it theatrically effective? Can I involve an audience in the work? "Godot" answered both of these questions long before I was aware of the existence of the play. And we have further demonstrated its effectiveness as a theater piece and its total involvement of an audience.

New Meanings

In producing a work of classic stature we face problems not common to other types of production. A work of this type demands of the production a consistent viewpoint on all levels. Any viewpoint is valid as long as it meets the demand of consistency — whether it is a white cast or Negro cast, played by men or by women. The work takes on new meaning with each new viewpoint, as it does for each member of the audience.

I have long suspected that the Negro actor has something unique and special to offer to the theater. The force, intelligence and curious total involvement of a Rex Ingram or an Earle Hyman in a role is unique. They bring a clarity to performance and a strange magic to fantasy which makes the most obscure line seem crystal clear.

To the small legion of Godotists I feel I owe an annual production. I can best serve them by finding a new central production viewpoint each year. This year there is the Negro company. Next year an Irish company. Then perhaps Tallulah, Siobhan McKenna, Hermione Gingold, would like to try.

What Is Commercial?

Through the years I have heard many people speak, with a real sense of authority and knowledge, of commercial plays. I have never discovered what a commercial play is, however, nor have I ever found any one else who has. The best definition of a commercial play I can find is one that is currently a hit in New York. Then immediately ten other similar productions are prepared, and all fail.

I suppose the definition of a commercial play is a play that makes money. If "Waiting for Godot" makes money, perhaps it will then be regarded as a commercial play. And since "The Skin of Our Teeth" made money, perhaps it should be regarded as a commercial play.

Herald Tribune
P.3

No one has rushed to duplicate "The Skin of Our Teeth," however—and I doubt if any one will try with "Godot." It is my opinion that there is an audience for many kinds of plays, many kinds of music, many kinds of motion pictures. Most production efforts are directed toward the middle level of entertainment, which is perhaps the biggest mass audience. But among 170,000,000 people there is a vast audience on other levels which is not being served at all.

The rowdy, the burlesque, "enlightened vulgarity," has disappeared from the scene. And at the other extreme, plays like "Godot" are increasingly rare. The audience is there for both forms, ready to return to the theater if the opportunity is given.

The temptation is presented to relegate the "Godot" type of production to off-Broadway theater. I am one who believes the off-Broadway theater serves a fine purpose. But the mounting of an original work of classic stature such as "Godot" demands the best in every department, the best actors, the best director, the best lighting and scenic effects, etc., etc.

The first production is the crucial one. After the form has been established and an acceptance gained for the ideas involved, future productions can take many liberties; but the original production must be as perfect as is possible, without regard to the limitations imposed outside of the text. I know of no way to produce these works except with the full opportunities offered in the professional theater on Broadway, and I believe that if they are produced with absolute integrity to the work the audience is here to support them and to create for them in the strictest sense a place in the commercial theater.

I don't have to like a work to produce it. I don't even have to understand it. All I need to do is recognize its theatrical potential and realize those potentials on the stage, and this is something outside the realm of understanding or personal like.

49c(1)(b)

Herald Tribune
Sun. 1-20-57
New York
P.1-b

WAITING FOR GODOT— Earle Hyman (right) waves a carrot in front of Mantan Moreland in revival of Samuel Beckett play with an all-Negro cast.

Colored Cast In Play Now In NYC

Journal and Guide

By JOAN HANAUER

NEW YORK — (INS) — Last season's most obscurely intellectual play, "Waiting for Godot," returned to Broadway Jan. 21 with an all-Negro cast and the same mysterious message. P. 15435 (1)

Samuel Beckett's formless play about the meaning and futility of life, the need for hope and the lack of its fulfillment, the failure of human relations combined with the compulsion to strive for contact, remains the same.

Norfolk, Va.

THE SCENE is still a barren roadside, the main characters two tramps waiting for Godot, who never comes. They again meet the bully and his abject slave. Again there is much talk and the audience must indulge in a bit of "do-it-yourself", in order to decide on the allegorical meanings.

Sat. 2-2-57

THE TRAMPS are played by Earle Hyman and Mantan Moreland this season. Last year it was E. G. Marshall and Bert Lahr. As with the 1956 version of the play, the roles are played with expert combinations of comedy and tragedy.

Moreland makes his primitive, memory-less tramp a little more likeable than did Lahr. Hyman, who starred in "Mr. Johnson" last season, plays the other vagabond with thoughtful pomp and anguished despair.

Rex Ingram is a bestial bully and Geoffry Holder does a magnificent job of blithering in his one big scene as the otherwise mute slave.

THEATER

'Waiting for Godot'

Herald Tribune
New York

By WALTER KERR

ETHEL BARRYMORE THEATER

A revival of the play in two acts by Samuel Beckett, staged by Herbert Berghof, settings by Louis Kennel, costumes by Stanley Simmons, presented by Michael Myerberg with the following cast: 1/4

Estragon (Gogo)	Manton Moreland
Vladimir (Didi)	Earle Hyman
Lucky	Geoffrey Holder
Pozzo	Rex Ingram
A boy	Bert Chamberlain

Shortly after "Waiting for Godot" was first performed here I had a letter—from some one who admired it rather more ardently than I did—complaining that comedian Bert Lahr had somewhat injured the play's purity by making it both human and funny.

Wed. 1-23-57

In the all-Negro version which appeared at the Ethel Barrymore Monday evening a couple of engaging performers are doing what further damage they can to it. A fellow named Mantan Moreland, for instance eases onto the near-empty stage with an ice-skater's shuffle and a misanthropist's eyes. He is playing Gogo, that tramp who is never permitted to sleep for more than sixty consecutive seconds, and he has the right shrug for the part.

* * *

When some one convinces him that he is absolutely happy he can turn his baleful glare upon them, purse his skeptical lips and inquire, "What do we do now that we're happy?" in a morose inflection that wipes happiness off the face of the earth. He has the perfect resignation of the true contemplative, too. Accused of forgetting something, he absolves himself with a philosophical "That's the way I am—I forget immediately or I never forget," and the issue is settled eternally

With his fidgety feet working this way and that, his expectant finger-tips testing the vacant air, and the points of his collar turned up under his chin like the petals of a discouraged buttercup, Mr. Moreland puts an emphatic period to almost any discussion author Samuel Beckett cares to try on for size. I don't want to suggest that you're going to find Bert Lahr's brilliance reincarnated here—the mystical delight in crunchy vegetables and the sudden intuitive terrors are among the things missing—but Mr. Moreland knows when a bit of amiable soft-shoe is in order.

* * *

Earle Hyman, excellent actor that he is, finds a few brooding shadows to go with the morose meanderings of a man who is "appalled" at the fact that the longed-for Godot neither comes nor sends clear messages. Rex Ingram is, if anything, more comfortable in the boots, fur collar, and coachman's top hat of the slave-driving Pozzo than predecessor Kurt Kasznar was (though isn't it time we all admitted that this blustering tyrant is the one indefatigable bore in Mr. Beckett's gallery?). And the climactic fountain of deliberate gibberish that pours from Geoffrey Holder's lanky and strangulated Lucky is the evening's single most decisive success.

Rex Ingram as Pozzo in "Waiting for Godot."

* * *

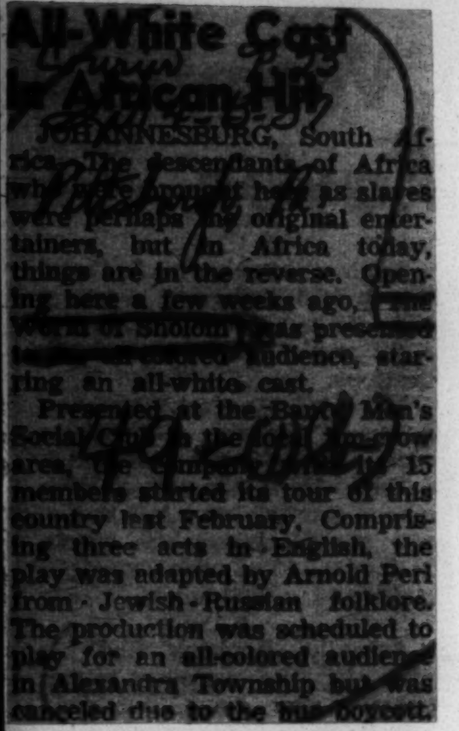
As Mr. Holder writhes in agony to set the rusty machinery of his 'mind' going, as he bashes at hi stemples, as he triumphantly unlocks the door of his brain only to let loose a cyclonic barrage of unreason, the bitter and mocking image of all human thought processes leaps into paralyzing focus.

It also, and I think quite consciously, touches the core of the play. It is Mr. Beckett's method to slash sharply against the grain of anything that is growing, moving in a direction, achieving what we choose to call rational sequence. "What is terrible is to have hought," murmurs one of the disconsolate tramps, perhaps remembering Lucky. "We could have done without it," he concludes, looking pensively into the void—where a broken gramophone needle rotates forever. When "Godot" gets its 'pure' production, we shall see only the void and hear nothing but the needle.

I sispect, however, that that perfect mounting is stitll a long way off. Most actors are human beings, and it gets in the way.

49c(1)(b) 1957

THE WORLD OF SHOLOM



All-White Cast In African Hit

Courier 8-3-57

Pittsburgh Pa

JOHANNESBURG, South Africa—The descendants of Africa who were brought here as slaves were perhaps the original entertainers, but in Africa today, things are in the reverse. Opening here a few weeks ago, "The World of Sholom" was presented to an all-colored audience, starring an all-white cast.

Presented at the Bantu Men's Social Club in the [illegible] area, the company with its 15 members started its tour of this country last February. Comprising three acts in English, the play was adapted by Arnold Perl from Jewish-Russian folklore. The production was scheduled to play for an all-colored audience in Alexandra Township but was canceled due to the bus boycott.

49c(1)(b)

49c(2)(a) 1957

Nat Cole's "Send for Me" nears million mark

Tribune P.19
Los Angeles, Calif.
Wed. 7-31-57

Nat "King" Cole's newest record hit, "Send For Me,' is rapidly approaching the million mark in sales, NBC-TV announced today; and if it reaches a million, it will be Cole's 12th to hit that mark to date.

49-(2)(a)

The song, a rock and roll number, is unusual for Nat Cole. But he discloses it was a "command performance." His teenage daughter, Carol, asked him to do one for her, since, she said, the kids at school thought he couldn't rock and roll.

Cole is starred on the "Nat King Cole Show," telecast on NBC Tuesdays at 10 p.m.

Lavern Baker Gives Mother $22,000 Home $200 Weekly

Daily World
Sun. 7-14-57 P.1
Atlanta, Ga.

NEW YOK — When she was a little girl ~~going to Sunday~~ School, singer Lavern Baker never forgot one of ~~the Ten~~ Commandments that spoke of "honoring thy father and thy mother'. Now a success in show business, she just bought her mother a home in Chicago.

49-(2)(a).

When Al Green, ~~manager~~ of the Tweedle-Dee girl presented the keys to a $22,000 home on the Southside of the Windy City to Mrs. Anna Evans, she was so dumbfounded that she fainted. Upon being revived she learned of another surprise in store for her: her daughter had also given her a $200 weekly allowance as the result of a trust fund that will continue until she passes on.

Talking to a reporter backstage at the Paramount theatre where she was headlining the Allan Freed Rock and Roll show Miss Baker said that what she did for her mother was a deed that she thinks any successful son or daughter should do without urging. What she has accomplished in the world, she stated, is due to the teaching of her mother who worked as a domestic until three years ago.

"My mother sacrificed for me and many were the days that she would go without buying herself a much-needed dress in order that I could get shoes take music lessons and have spending money. That I never forgot and I hope my buying her a home and giving her a life-time allowance in some small manner compensates for what she has done for me," she said.

CAB CALLOWAY RETURNS TO "GREAT WHITE WAY"

Daily World Fri. 7-19-57
Atlanta, Ga.
P.3

NEW YORK — Cab Calloway returned to the Great White Way in a production reminiscent of the Roaring Twenties. The fare was the nostalgia Cotton Club Revue souped up with rock 'n roll, but enlivened by scorching dances, and energetic and likable people.

49-(2)(a)

The vehicle which lured staid and sentimental New Yorkers was staged at Central Park's Theater Under The Stars. An open-air auditorium and the revue sporadically boiled with lively entertainment.

"Cotton Club Revue". is a packaged show which sizzled during runs in Miami and Las Vegas Spirited Cab and his orchestra thundered rhythm in such brassy numbers as "Call of The Wild", a tribal-dance sequence which vibrated with lightning-like blast.

Among the highlights of the show were:

"Ive Got It Bad and That Ain't Good" by Lonnie Sattin, who looks an dacts a lieele like Harry Belafonte; a dance routine by Joe Chisholm, who does some tricky stepping while twirling a black and white cane; an acrobatic number by Audrey June Taylor, who dances with a glass of water perched on her forehead, and a rendition of "The Battle of Jericho" by Abbey Lincoln, a lovely-looking young singer.

Star P. 12-a
Sunday 7-3-
Washington,
49-(2)(a)

SPORTIN' LIFE RETURNS

Cab Calloway, the hi-de-ho man and recent Sportin' Life of "Porgy and Bess," brings his "Cotton Club Revue" to Carter Barron Amphitheater tomorrow night. Cab and crew will be on hand through Sunday for four evening performances.

49c(2)(a) 1957

Has 25 in Six-Figure Income Bracket

Courier
Pittsburgh, Pa. p. 19
Sat. 1-12-57

Gale Agency Boosted Many Negro Performers

NEW YORK (ANP) — Behind any successful performer is a talent agency and today the Gale agency is considered by many Negro stars as important to their financial success as the Wright Brothers were to the airplane.

Founded in 1940 by Tim Gale, who had been bandleader Chick Webb's road manager, the firm has discovered, groomed and built over 25 sepia stars into the six-figure income bracket.

While traveling with Webb, who was managed by his older brother, Moe, Tim was amazed at the poor bookings that Negro performers had to accept when on tour and which saw many of them getting as low as $50 per night. After talks with Moe he opened offices on West 48th St. with Webb, Ella Fitzgerald, Cab Calloway and the original Ink Spots as his first clients.

49c(2)(a)

SINCE THAT DAY the one-room office has grown into an entire floor with a big interracial staff who talk daily to every corner of the world with niteclub, theatre and ballroom operators.

Among the names under contract to the agency are Sarah Vaughan, Erskine Hawkins, Illinois Jacquet, Buddy Johnson, Roy Hamilton and Arthur Prysock. This is only a partial list of the 75 dancers, singers, comedians and bands they book into clubs from Harlem's Baby Grand Cafe to the Oasis in Los Angeles.

Unaffected by the success of the agency and the pattern of integration that runs through every phase of the business from road managers to secretaries in his office, Tim Gale says that he's just interested in a client's talent and not his color or race.

But what he is mostly interested in is finding and scouting new talent. It is nothing for him to leave his office and fly 1500 miles to hear a new singer or band that someone has phoned him about. And after he gets them under contract the next big step is guiding the embryo star's career until they became a big headliner.

Sarah Vaughan Illinois Jacquet

Lena Horne Will Appear In New Broadway Musical

World p. 3 Atlanta, Ga.
Wed. 3-6-57

NEW YORK (NNPA) -- Lena Horne signed contracts Sunday to appear on Broadway next season in a new musical comedy, "Jamaica."

The music for the show will be written by Harold Arlen, the book by E. Y. Harburg and Fred Sandy, and the show will be produced by David Merrick. Robert Lewis has been engaged to stage the production, which is scheduled to begin rehearsal Aug. 1.

49c(2)(a)

For a time it was thought that Harry Belafonte would be the male star of "Jamaica," but when he decided against it, Mr. Merrick decided to audition Lennie Satin. Mr. Satin, a singer at the Cotton Club in Miami, flew here Monday for the audition. Sidney Poitier also has been mentioned as a possibility for the role.

Miss Horn'e role in "Jamaica" will be her first appearance on Broadway since she appeared in "Blackbirds of 1939," which ran for only eight performances.

At the age of 16, Miss Horne got her first job in the chorus of the Cotton Club revue that Ethel Waters made memorable with her singing of "Stormy Weather." Since then Miss Horne has gone on to become a star of stage and motion pictures.

Courier 49c(2)(a)
Pittsburgh, Pa.
Sat. 4-6-57 p. 23

Added Charm—Pretty and talented Sally Neal, who played Broadway for more than a year, has been added to the highly successful Cotton Club show in Miami. Headed by Cab Calloway, the show moves into Las Vegas next week.

Hamp, Diahann Socko At Waldorf-Astoria

Courier Sat. 7-27-57 Pittsburgh, Pa.

P. 21

NEW YORK—It seemed unlikely that the Waldorf-Astoria could follow up the fantastic success of Basie and Vaughan in its current summer program of presenting top beige jazz stars but opening night audiences in the famed Starlight Roof saw songtress Diahann Carroll and the swinging Lionel Hampton demonstrate that the whole summer will be a season of sheer delight in the ivory tower of New York entertainment.

DIAHANN CARROLL
sweet success

The Hampton crew, with its frantic attack on exciting sounds, rocked the halls once dedicated to the two-step tastes of high society. After several years of semi-exile, playing in the capitals of the world, the Hampton band returned to New York City with a well polished set of antics which provided not only an electric current of foot-pating among the customers but, as well, the respect of the professional critics who had only fancy phrases for the Hampton method of making music.

49 ②ⓐ

Diahann Carroll provided the distaff excitement in the Waldorf program, demonstrating that her success in "House of Flowers" and in such other top spots as the Blue Angel was well earned. The petite chanteuse impressed the Roof's patrons not only with her physical loveliness but, too, with an exceptional vocal talent which needs neither tricks nor fancy settings to win an audience. The youngest of the top name vocalists, Diahann showed that predictions of quick stardom are certainly in order for her.

Holding over from the Basie-Vaughan segment of the Starlight Roof's summer "Calypso Carnival" are the Haitian Moon Dancers, who, under the direction of Sevilla Fort and Buddy Phillips, provide the only legitimate claim to the "calypso" theme of the proceedings. They do it so well, however, that it doesn't matter that the rest of the show is really a matter of jazz—thanks to Hamp—and a matter of sheer vocal femininity—thanks to Miss Carroll.

49c(2)(a) 1957

Defender P.9
Chicago, Ill.
Sat. 3-30-57

49-②

ONE OF AMERICA's top vocal groups, "The Teenagers" board Pan American World Airways Clipper in New York enroute to England. During their 12-week tour of Britain they'll appear in Liverpool and Manchester, then finish with a two-week engagement at London's Palladium. All New Yorkers, they are from left: Sherman Garnes, James Merchant, Joseph Negroni, Herman [illegible]ntiago and Frank Lymon.

Peters Sisters Return To Paris For New Date

Defender Sat. 3-30-57 P.8

By E. A. WIGGINS

Chicago, Ill.

PARIS — After an absence of four years from the French Theatrical stage — the world famous Peters Sisters returned and reconquered the admiration and praise of Paris Theatre-goers by their stellar performance — that marked the opening of a three-weeks engagement at the Olympia.

49-②(a)

Exquisitely gowned, the comely heavyweight vocal trio from San Monica, Calif. "gassed" the capacity crowd of over 2,000.

With voices ranging from high soprano to that deep "Satchmo" gravel, the Peters Sisters' repertoire included French and American "Hit" Songs, Folklore, Spirituals, and the celebrated Sisters' own Rock and Roll creation: "The Peters Can-Can," which they sing and dance—but exclude the split.

Considerable clean comedy — jokes and antics — spice their act. Principally by Mattie, the oldest and heaviest of the three, who displays more versatility by relieving accompanist Billy Moore at the piano for their melody of of Spirituals. Virginia, the youngest, is the "Little Darling" of the trio, who hits all the high notes. Anna, just throws her voice and weight behind the two. When she does — it's solid.

Comedienne Mattie sported a Straw Hat and strutted about the stage imitating well-loved Maurice Chevalier, to the delight of all present.

That final number; their superb rendition of Negro Spirituals; the famous "Basin Street Blues" (with their references to Louis Armstrong and Sidney Bechet), and their own unique "Peters' Can-Can," are four drastically contrasting aspects of their sterling performance that will long be remembered in connection with their return to the French stage.

• • •

The Peters Sisters were the "Stars" of the Folies Bergere's glamorous and elaborate French Musical Review for two years and a half. (1950-52, inclusive). Aside from the local stage and exclusive clubs, the Peters Sisters have appeared on numerous French Radio and TV programs, made several films with prominent French stars, and waxed many mellow tunes in French and English.

During the Peters Sisters' four years absence from France, they spent a fortune trying to cure their beloved mother, Mattie, victim of diabetes; hardening of the arteries, who succumbed in Geneva, Switzerland, August 1954, at the age of 58. Virginia's Paris-born son, Didier, reached the age of five and has now entered a private school near his home n Montparnasse. And Mattie, the last of the trio to take the vow, married a Dane in Copenhagen, who owns and operates a popular bar (proud of its reputation of having forty-eight different brands of whiskey) and restaurant in the heart of the Scandinavian capital, commonly called "The Little Paris Of The North."

Defender P.8
Sat. 3-30-57
Chicago, Ill.

VIRGINIA, SECOND of the sisters to wed is shown with hubby Monsieur Michel Engel, a commercial artist and their 5-year-old son, Didier, in the Olympic theatre where the Peters sisters are currently appearing. Lena Horne is Didier's godmother.

MATTIE PETERS, last of the sisters to wed is shown with hubby Herman Wolsgaard Iverson, a bar-restaurant owner in Copenhagen. The bar is one of the largest on the continent and boasts of having the largest stock of goods to be found anywhere. "There are no liquors one can ask for that we do not have," Iverson boasts in his talks and advertisements.

Defender
Sat. 3-30-57
Chicago, Ill.
P.8

THE PETERS SISTERS, not only have been lucky professionally, but all have married to their advantage. Anna, above, was first to wed. She is shown with hubby Willie Kett, a Frenchman and one of the top band leaders. They have been married for seven years.

49c(2(a) 1957

Voice of the People . . . What Courier Readers Think

Says Negro Artists Should Appear in Dixie

Courier Sat. 3-16-57

To the Editor:

In reference to Mr. Pitts' complaint that top Negro artists should refuse to perform before segregated audiences—I wonder what would become of their "top salaries" if white people "refused" to listen to Negro artists? Could they live on what Negro audiences could afford? Could our stars, such as Lena Horne, Louis Armstrong, Nat King Cole, and especially, Harry Belafonte, go to and from Europe and appear before royalty, if they appeared only before Negroes?

There was an article in the same edition of the Courier relating how an "overflow" crowd of Negroes made a poor financial showing when Jackie Robinson appeared in behalf of his nation-wide tour for funds for the NAACP. The audience was composed entirely of Negroes. If whites had been there, even in a segregated group, more money would have been raised.

I am for Louis Armstrong who said, "The horn can't tell any difference."

Pittsburgh, Pa. P.10

I believe we will eventually get our place in life if Negro leaders would stop agitating, causing us as a race to get high blood pressure.

EMMA THOMPSON

2365 88th St., Cleveland, Ohio.

■

49c(2)(a)

We Love This Gent's Letter!

To the Editor:

It is with reverence and pride that I write you . . . to thank you, your columnists and writers for enlightening me and thousands of others to the history and all-important issues that confront Americans of African descent in their fight for first-class citizenship. Because of the intelligence and courage of Courier columnists, The Pittsburgh Courier should be a weekly item in every Negro home. We will only know the truth in regards to national and international issues through a free and uncontrolled press of our own. Conditions for Negroes, in general, are getting worse, and as long as we are economic slaves, freedom is very limited. We must unite as one if we would earn or deserve the freedom we desire. Our leadership among the ministers of the South deserves our support both North and South. Let's now concern ourselves with our freedom . . . at home.

—WILLIAM A. CLAY, Detroit, Mich.

■

Support for Jack Robinson

To the Editor:

In reference to Mr. Nunn's column on Jackie Robinson, I would like to say that I think Jackie is doing the right thing by retiring inasmuch as I would hate to see him make the same mistake Joe Louis and Sugar Ray Robinson made. It's an intelligent man who knows when to pull in the reins, and that's Jackie. He has made a place in baseball for himself and other Negroes and now he is leaving a good record and high standards that future players will try to live up to. Let him retire in peace. I read your paper every week and I think it is tops. You have done a lot to enlighten our people.

—MRS. FAYE SHANNON, Chicago, Ill.

■

Is Muhammad a Rabble-Rouser?

To the Editor:

Is Mr. Muhammad a scholar or just a plain rabble-rouser? I have never read one of Mr. Muhammad's pieces but what he isn't condemning everything Christian and accusing every white Christian of being a slavemaster of the colored man. I wonder if Mr. Muhammad ever heard of Saudi Arabia and other Arab and Islam states. Georgia, Alabama, Mississippi and Louisiana are a paradise for poor white and colored people compared to the Islam hell holes. If Mr. Muhammad would read the pieces by your Mr. Prattis and Mr. Schuyler, I am sure he would be enlightened.

—P. H. MELL, Atlanta, Ga.

To Negro Bands and Entertainers

Courier P.6

Stay Out Of Dixie!

Sat. 3-16-57 Pittsburgh, Pa.

By WILLIAM G. NUNN SR.

(National Affairs Editor)

Why are Negro bands and entertainers going South these days?

49-(2)(a)

What is the magnet which draws the Louie Armstrongs . . . the Nat (King) Coles . . . the Duke Ellingtons, et al?

Certainly it can't be money!

It seems as though these "top drawer" names, who run into insult and physical abuse in Alabama, Tennessee and other stations down Dixie way should stop and take stock of the score.

■

WE'VE HEARD the old story about "our agents" and the job they have to do.

But we also know that most of the agents who handle Negro attractions out of New York are of a white minority group that refuses to be pushed around . . . even in world affairs.

If you don't believe it, look at Israel and the Egyptian situation.

For me . . . I'm just not going to "buy" the story that these agents must book Negro attractions in the jim-crow South, and that there's nothing the Negro entertainer can do about it.

■

I HATED AND loathed the picture years and years ago . . . when there might have been a wee bit of justification for Negroes taking low.

But today . . . when Negroes all over the nation are fighting with their hearts and souls, with their money and their pride, with the ballot and the bullet, for that which is rightfully theirs by law, the actions of some of the Negro entertainers are beyond understanding.

Sure' I've known a lot of these fellows for years and years.

Today, they're not hungry.

Armstrong . . . who played before the crowned heads of Europe . . . who had Negroes by the thousands dancing in the streets of the capital of the new African nation.

Armstrong . . . who rates as one of the great musicians of all times!

Certainly, Louis Armstrong isn't broke . . . and he isn't hungry.

■

NAT COLE . . . who has his own television-sponsored show . . . whose name is synonymous with capacity crowds wherever he plays . . . who owns a mansion in Los Angeles and whose earnings yearly put him "way out there."

Certainly Nat isn't hungry . . . and he isn't broke!

I don't know how many of these Negro stars have life memberships with the NAACP,

but all of them should.

As I view the South today . . . there can't be over a half-dozen places in all of Dixie where there's any big money.

And Negro entertainers today can't hide behind the worn-out cliche that it's their job to entertain people . . . and to hell with jim-crow seating, undependable hotel accommodations, slurs, insults, slanders and what have you.

■

IF THE SOUTH wants to wage its last-ditch battle against all that's decent, human an right, let them know that thi a fight to the finish.

The only excuse I

DUKE ELLINGTON

that would make our top-flight Negro entertainers perform in the South, would be for them to take the money they make on these tours . . . every cent of it . . . and use it as their contribution in the brilliant fight Negro leaders and the little people of the South are waging for first-class citizenship.

But to go South and play to segregated audiences . . . for the mere sake of a pay-day for the artists, and commissions for the agents . . . that's for the birds.

■

TWENTY YEARS ago, we took the easy way out!

Today . . . there's no "easy-way" for Negroes.

Today . . . Negroes are marching hand-in-hand with destiny.

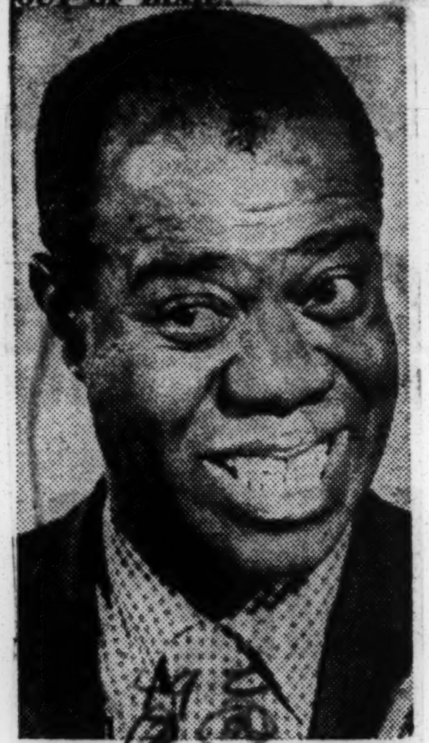
And there's a firmness in their step . . . a gleam in their eyes . . . a seriousness in their mein . . . a lift to their heads!

No longer can the Negroes who make fools of themselves during the New Orleans Mardi Gras spectacle, expect any consideration from thinking Americans.

No longer can the grifters, the playboys, the weaklings, expect toleranee.

Negroes are putting these things behind them. And with them, must go those "name" people who sacrifice principle for expediency.

Negro entertainers . . . STAY OUT OF DIXIE!



LOUIS ARMSTRONG

NAT (King) COLE

Ward Singers Tour Booked

3-23-59

Petersburg, Va.

The famed Ward Singers, featuring Clara Ward, has an outstanding list of bookings from Newport News, Va., through her birthday, Easter Sunday, when the group will be in Boston.

P. 22

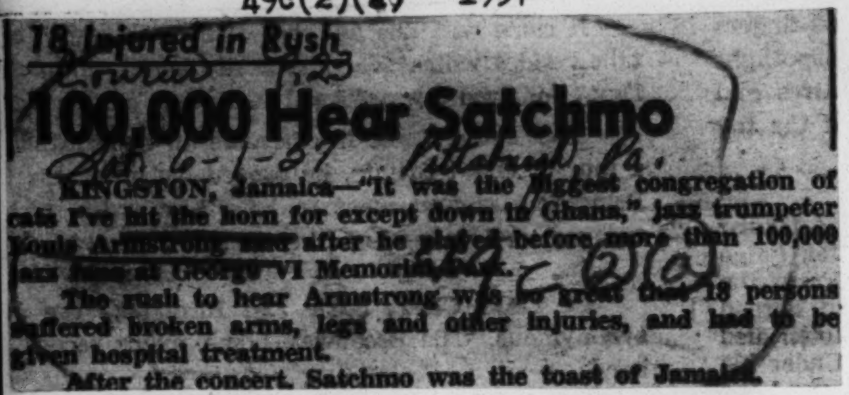
The Ward Singers, annually the top gospel-singing group, recently were presented a gold record signifying a hot gospel tune that sold over a million copies.

The present tour is as follows: March 22, Newport News; March 24, Norfolk; March 26, Petersburg, Va.; March 28, Washington, D. C.; April 4, Chattanooga, Tenn.; April 5, Anniston, Ala., and April 7, Atlanta.

They will play the Apollo Theatre in New York on April 12-18, Hartford, Conn., April 20, and Boston on Easter Sunday.

49c(2)(a) 1957

LOUIS ARMSTRONG



18 Injured in Rush

Courier p.23

100,000 Hear Satchmo

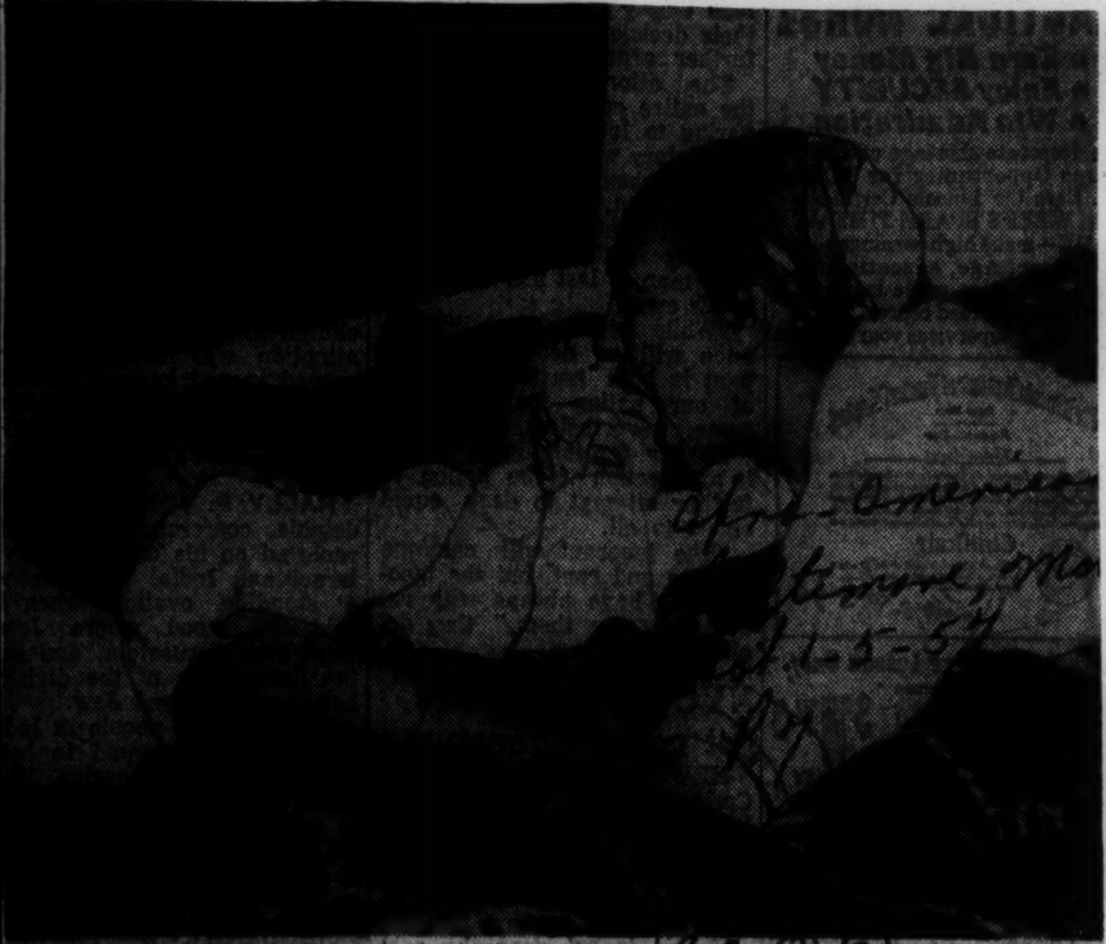
Sat. 6-1-57 Pittsburgh Pa.

KINGSTON, Jamaica—"It was the biggest congregation of cats I've hit the horn for except down in Ghana," jazz trumpeter Louis Armstrong said after he played before more than 100,000 jazz fans at George VI Memorial Park.

49c(2)(a)

The rush to hear Armstrong was so great that 18 persons suffered broken arms, legs and other injuries, and had to be given hospital treatment.

After the concert, Satchmo was the toast of Jamaica.



Afro-American
Baltimore, Md.
Sat. 1-5-57

49c(2)(a)

LA BAKER IN DUAL ROLE — Josephine Baker, now in semi-retirement from the stage, fills her capacity of entertainer and mother in this late photo from Frankfurt, Germany. Jo took along three of her seven adopted kids when she left her villa in Southern France. She tucked them in bed in the hotel room before appearing on a TV show for Hungarian relief.

Jo Baker, hubby in divorce court

Afro-American Sat. 7-13-57
Baltimore, Md.

49c(2)(a)

SARLAT, France—Josephine Baker and her French band-leader husband, Jo Bouillon, moved [illegible] week to dissolve their marriage of [illegible] years.

The two artists, according to French court officials, began divorce proceedings on Monday.

P. 16

* * *

IT IS presumed that a break-up of the marriage would mean the dissolution of the international and interracial family of adopted children the couple began after their marriage.

Thus far the two have adopted seven children [illegible] of a different ancestry. Included are Japanese, Korean, Finnish, Israeli, colored Columbian French and South American Indian children. The couple had planned to adopt more.

49c(2)(a)

JOSEPHINE BAKER

* * *

THT DIVORCE papers were filed at Sarlat, near the couple's estate at Castelnau-Feyrac in central France. The "conciliation hearing" required by French law was set for July 5.

Miss Baker, who achieved her greatest fame in French music halls, retired from the stage at 50 years of age last year, but continued to lecture in European cities on the evils of racial discrimination.

Les Milandes, the couple's estate in the Dordogne region, has a museum, zoo, restaurants and a model farm. It is a popular place with tourists and sight-seers.

Divorce for Josephine, Jo Bouillon?

Afro-American
Sat. 7-13-57
Baltimore, Md.

By OLLIE STEWART

P. 7

PARIS — "France Soir," the largest daily ~~in the French capital, Saturday~~ quoted Josephine Baker as saying that ~~she and Jo Bouillon~~, her husband, will be soon divorced.

The divorce suit, according to the paper will take place early in July, in the court at Sarlat.

49c(2)(a)

After ten years of marriage, Josephine is said to have told the paper: "We are not angry, but I have asked for a divorce on the grounds of incompatibility. Up to now, we have had very little time together; and until I left the stage, I have worked hard to do two things successfully to which I have dedicated myself."

* * *

THE TWO THINGS to which Josephine has applied herself are: One, to give a home to, and rear together, the nine children of different races she has adopted; and two, to make Dordogne a progressive town.

"But Jo," according to Josephine's words in the interview, "does not agree with me in my two aims in life. . . ."

* * *

JO BOUILLON, a violinist and former orchestra leader, accompanied Josephine to Boston and New York in 1947 in what was not a very successful financial or artistic venture to the USA. Boston was cold, and she never did open in her scheduled Eastside spot in New York.

This writer interviewed them in a hotel off Broadway, after they had had some difficulty with the management over the fact that they were a mixed couple. On a recent trip to the USA Josephine was the success of the year, though she was the center of a fervore as a result of her being barred from the Stork Club in New York City.

Since her return to Europe, Bouillon has spent practically all his time on the estate at Les Milandes (Dordogne). When Josephine retired, and on her last big night at the Olympia, Paris, I looked in vain backstage for Bouillon among the great crowd that came to pay Josephine homage.

A Solid Family Affair

Sat 1-19-57
P. 20 Courier

Courier P. 20

Rules at Regal—Scintillating song stylist and comedienne, Pearl Bailey, takes time out to pose with her husband, Louis Bellson, and her brother, Bill Bailey, while scoring at the Regal Theatre in Chicago. Pearl announces that she is contemplating opening a swank hotel in Las Vegas some time during the middle of the year.—Beatty Photo.

Sat. 1-19-57 Pittsburgh Pa

Pearl Bailey To London In March

Defender P 15 Chicago Ill. Sat. 1-26-57

LONDON — Britain's youthful rock 'n' roller Tommy Steele, billed as the local answer to Elvis Presley, makes his cabaret bow next Monday (21) in a two-week run at the Cafe de Paris. He has recently been playing a series of vaude dates in London and the provinces.

Robert Morley, who was made a Commander of the British Empire in the Queen's New Year's honor list, and is now co-starring in the Drury Lane production of "Fanny," also makes his cabaret debut at the Cafe and is skedded to bow April 29. Constance Bennett will follow Steele on Feb. 4 for four weeks, to be follow

turn by Pearl Bailey on March 4, with Sophie Tucker set to open April 1. The Cafe has been inundated with advance bookings for Miss Bailey's opening night.

PEOPLE

because of illness. She said she will fly to New York this week with her drummer husband, **Louis Bellson.**

The decision followed a weird performance by Miss Bailey last week on one of Britain's top TV shows at the Palladium.

The singer appeared confused and incoherent, a condition she later attributed to medicine taken to relieve a leg ailment. She was treated at her hotel by **Dr. Ronald Bodley Scott,** physician to **Queen Elizabeth II.**

SINGER CANCELS TOUR

Commercial Appeal

Pearl Bailey To Fly Back, Pleads Illness

Wed. 3-20-57 Memphis Tenn

LONDON, March 19.—(AP)—Pearl Bailey, American singer and comedienne, said Tuesday she has had to cancel the remaining two weeks of a cabaret engagement because of illness.

She added that she will fly back to New York within a day or two with her drummer husband, Louis Bellson.

P. 8

The decision followed a weird performance by the singer Sunday night on one of Britain's top TV shows, Sunday at the Palladium.

The singer appeared confused and incoherent, a condition she later attributed to medicine taken to relieve a leg ailment.

She was treated at her hotel Monday night by Dr. Ronald Bodley Scott, physician to Queen Elizabeth II.

PEARL BAILEY

Pearl Bailey's New Act Wows Londoners

Defender Chicago, Ill. Sat. 3-30-57

LONDON — Pearl Bailey is due to leave this week for the U. S. if physicians agree she can travel without serious repercussion.

Pearl cancelled out of her stand at the Cafe de Paris here a fortnight ahead of schedule, because of illness. Miss Bailey exited the show after an appearance Sunday on "Sunday Night at the Palladium" tv'er

Comedienne appeared on the telecast against doctor's orders. Resultant show neared the disaster level and made splash stories with all London dailies featuring denials that Miss Bailey was under the influence of liquor. Her attorney and personal manager, Chauncey Olman, who planed in from the U. S. when advised of her illness, stated that Miss Bailey's difficulties are an aftermath of the use of pain-relieving drugs and pep pills.

Miss Bailey appeared on the video session without rehearsal,

arriving after the broadcast had started. She insisted upon appearing although the Bernard Bros, were standing by.

Miss Bailey had undergone medical treatment throughout last week for a long-standing knee ailment.

Flying Home From London

Herald P. 11-A

Ailing Pearl Bailey Cancels Show

Wed. 3-20-57

Herald Wire Services

PEARL BAILEY, American singer and comedienne, said she has had to cancel the remaining two weeks of a cabaret engagement in London

Miami Fla.

But, 'I Wasn't Drunk'

Courier

Pearl Was Off Key!

Pittsburgh, Pa.

Sat. 3-30-57

LONDON, England — Amid her fierce denial that "I wasn't drunk," Pearl Bailey left England for her home in America suffering from a condition which doctors describe as euphoria.

Pearl's denials came in the wake of her highly questionable debut before millions of British TV viewers in London's Palladium.

P. 3

■

THE USUALLY stolid Britons' eyes bucked as they watched their screens and saw Pearl walk on stage (after having been two minutes late), pick up a hand mike and become entangled in its cord.

Miss Bailey finished one number off key and then wobbled to the edge of the stage where she slipped and fell into the arms of a technician. Following this, she dragged a young man to the stage, routine for her act, asked his name and then proceeded to forget about him.

As her act went on, viewers began calling the theatre to ask what was wrong with Miss Bailey. After the show, Dr. Ronald Scott, the Queen's physician, was called to treat Miss Bailey, who had become ill. She was confined to her bed with the muscles above her knee badly damaged.

■

FOLLOWING THE incident, Miss Bailey broke her contract and flew back to the United States. Her physicians stated that drugs she had taken were the cause of her condition. They described Miss Bailey's illness as euphoria, a sense of buoyancy and exaggerated "well-being."

49-ca@

PEARL BAILEY

'Why Should I Keep Quiet?' - Belafonte

Courier Sat. 6-22-57
Pittsburgh Pa. P.3

49c(2)(a)

By HAZEL GARLAND

EXCLUSIVE

Although 20th Century Fox officials requested Harry Belafonte "keep quiet" about the interracial romance angle in the movie, "Island in the Sun," the celebrated singer-actor is not obeying their order.

During an exclusive interview with The Courier in Pittsburgh last week, the handsome artist made it clear that his lips were far from being sealed."

This all came about when an article in Look magazine reported Belafonte saying the studio had requested him not to refer to Miss Joan Fontaine in any public statements he makes about the film—however discreet the statements might be.

"No one can prevent me from speaking my mind," said Belafonte. "When I know I am in the right. Why should I keep quiet? ~~The question of playing~~ down the interracial angle came up while we were shooting the film. I said then and I say now, why make an issue out of an interracial love affair? They have been going on for years.

"And if you are thinking about even trying to appease the South, just forget it. Those Southern states that are dead set against integration in the schools wouldn't permit the showing of a movie featuring an interracial cast . . . whether there was a romantic angle or not. You have to count those states lost. So what else have you got to lose? Might as well be realistic and make the plot the way it was meant to be made.

"It stands to reason that if a man and woman are supposed to be in love, there is going to be some hugging and kissing. Not that I wanted to kiss Miss Fontaine. She wouldn't be the first woman that I have kissed."

BROADWAY

Sunday Star
Washington, D.C. P. 8
Sun. 6-23-57

Belafonte Wants a Long Career, Won't Be Stampeded By Success

By WILLIAM GLOVER

49c(2)(a)

NEW YORK (AP). — Harry Belafonte refuses to be stampeded by success.

The top singing star is concentrating on just one thing—the "longevity angle." And he is determined to have one person control all decisions—himself.

"This isn't any adolescent temperament," explains Harry. "A lot of entertainers either don't know enough or care enough about taking care of ourselves.

"We are not going to let the industry mold our work."

Belafonte, checking over what's been happening to him since an interview with this reporter two years ago, feels unimpressed with the hullaballoo over calypso ("actually a small part of our folk singing"), ~~publicity as "the first Negro matinee idol"~~ and other razzle-dazzle fan treatment.

"Actually, calypso hasn't affected our career one iota," says Harry, who shies from mention of that singing style and slips into the plural pronoun when talking of himself.

"Two years ago we got top prices for an engagement—just the same as now."

Belafonte has, however, closed the night club phase of his career because of its limiting character. He's concentrating on an extended concert tour that will keep him hopping across the continent all summer.

"We have passed up a lot of things to do this, because it is what we most want to do.

"The most important factor in our work," he analyzes, "is the continued direct impact of live audiences."

It is the best way, he finds, of keeping himself and material in top form.

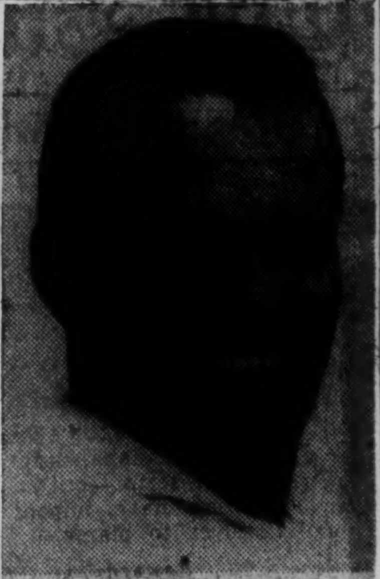
"Keep it simple and keep it direct," Harry adds. "Don't give me the 'fabulous' or 'incomparable' treatment."

Until the item which he feels precisely right comes along, Belafonte is staying clear of any intensive commitments to movies (his first, "Island in the Sun," has just been released), television of Broadway shows.

Belafonte remembers that when he started out with folk singing "all the experts said we were barking up the wrong tree."

That is the crux of his reliance on himself and his personal staff "who check up if we let down."

He declares; "We don't want to wake up suddenly and find that after a couple of years the career is bankrupt. We aren't casual about success because success didn't come easy. If you are casual, you start to compromise.



HARRY BELAFONTE
Wants His Career to Last

Sunday Star
Sun. 6-23-57
P. 2-E

* * * *

A New Record

The nation's theater fans have rolled up a new cash record to mark the 25th anniversary of the Theater Guild-American Theatre Society subscription program.

Warren Caro, executive director, told a birthday party last week that 100,000 members in 18 cities paid $2,216,368 in advance for tickets to 88 productions.

The upswing merits added attention because the road in general during the past season skidded three million dollars in receipts from the previous semester, dipping to a total of $19,826,300.

"What it provides is a core, a foundation," says Caro, reflecting on the opinion of many theater folk that the road would be in real difficulties without the subscription plan.

Sponsored by the Council of Living Theater, the project is probing methods of expansion, including the possibility of producing shows strictly for the road, to augument the supply of shows "direct from Broadway" or on the pre-New York tryout.

"There's a trenmendous audience for legitimate plays all over the country," the director declares. "But there is never enough merchandise."

Stressing the Guild-ATS growth, the agency recalls that in its initial season of 1932, 11 cities saw six shows which played a total of 14 weeks. This year's output rolled up 174½ playing weeks.

* * * *

No Fancy Capers

There are to be no fancy capers with the Bard ever at the American Shakespeare Festival in Stratford, Conn., says John Houseman, the Artistic director.

"Tricks done for themselves just kick you in the teeth," he says, referring to experimental variations in the theater.

The festival opened its third season last night with Alfred Drake and Earle Hyman in "Othello." Later "The Merchant of Venice" and "Much Ado About Nothing" are to be done with Katharine Hepburn on hand.

Houseman stresses that having Drake and Hepburn as guest stars is just a one-season variation on the long-range project of developing a repertory company.

That program, he says, is now moving along with an "absolutely fabulous" training program for its students after some limping in its early phases.

The arrival of full-fledged repertory—"which is absolutely alien to the American theatrical system"—will also require some revision of present showgoing habits by the public, he adds.

Houseman feels strongly that audience reliance on critical notices has to be eliminated in such enterprise.

"If you start relying on popularity," he declares, "the first thing you know you're shuffling repertory to play just the best-sellers and then you might as well be back in commercial theater."

* * * *

Two long-run Broadway plays ended their engagements last night, "The Diary of Anne Frank" and "Inherit the Wind." There was one closing last week, "The Ziegfield Follies." The rest of the lineup appears solidly on hand for awhile.

Belafonte puts rap on movies

~~Af~~-American
Baltimore, Md.
Sat. 7-20-57
49c(2)(a)
P. 10

SAN FRANCISCO — Harry Belafonte laid waste the entertainment industry here last week in a broadside that blasted Hollywood and the advertising moguls of New York's Madison Ave.

He was particularly critical of the film industry, which, he says, bows to "the cliches of American culture."

Said Belafonte: "Take the stinking quality of my last picture — all three pictures, in fact.

"The first picture, called 'Bright Road,' was a nice, Lassie-like thing based on a story in the Ladies' Home Journal," continued the singer.

"Then Carmen Jones'—bootleg Bizet.

"Now Island in the Sun," a terrible picture based on a terrible best-selling book.

"But," Belafonte went on, "we had something to prove for them—that an all-colored picture could gross fat profits.

"Now 'Island In the Sun' is going great, just great, and—wonder of wonders—I get to best James Mason."

* * *

THE SINGER said he detested his film tag—"the nation's first colored matinee idol."

He added:

"They call me the 'King Calypso,' the man who almost bumped off Elvis Presley at the juke box. . .I was catapulted out of drama school into a series of compromises like these pictures. And into monstrous competition among performers, And into a vicious scramble for TV ratings—stupid IBM tallies.

"I hate Madison Ave. and Hollywood and the cliches of American culture, which is efficient in form but makes co

tent secondary."

~~Screening TV~~

Inquirer

Belafonte Fine Balladeer, Poor Jester for King Cole

Wed. 8-7-57 – Philadelphia, Pa. P. 28

By ~~HARRY HARRIS~~

HARRY BELAFONTE, whose asking price in the TV guest star market is a sky-high $40,000, dropped in on Nat (King) Cole's unsponsored NBC soiree last night for a few token bucks—just to help along the only network variety show being fronted by a Negro performer.

49c(2)(a)

However picayune his take-home pay, the popular folk singer didn't stint in the vocal department. The velvet voice and the strikingly dramatic manner were expended on three full scale solos, a couple of tuneful fragments and an amusing duet with his host on "Mama, Look at Booboo."

In there, Belafonte rang the bell. Always winning while singing, he was thrown for something of a loss by a piece of strained "comedy" writing that purported to chronicle highlights in the Cole and Belafonte careers. This far-from-inspired notion had Belafonte pushing a mop, using broad-A English and slapping away at a drum, all the time mugging most unattractively.

Cole also gave of himself generously in the matter of songs, and as usual, lived up to his regal nickname. Nat Cole's the King of Sing!

BELAFONTE IN HOSPITAL

Commercial Appeal

Singer To Be Treated For Old Eye Injury

P. 16

NEW YORK, Aug. 20—(AP)—Singer Harry Belafonte entered New York Hospital Tuesday for treatment of a retinal detachment of his right eye. The ailment was attributed to a childhood injury.

Memphis, Tenn.

He was forced to cancel the last 20 days of a current concert tour which was to have begun in Washington Thursday. He is expected to be in the hospital several weeks.

49c(2)(a)

The retina is the membrane which receives images through the lens of the eye. The actual extent of the damage to Belafonte's eye and the possible need for surgery have not yet been determined.

Belafonte Nixes More Race Films

49c-(2)(a)

HOLLYWOOD (ANP)—Harry Belafonte, the folk singer turned actor, who has in the past five years seen a phenomenal rise in his stock in the entertainment world, said that he is through with problem pictures about interracial relations.

Courier

Belafonte had two properties in mind when he made that statement. He has been mentioned for the leads in "Porgy and Bess" and "Emperor Jones," both of which he has said he will not do.

"I talked with Mr. (Sam) Goldwyn about 'Porgy' and told him I couldn't see it," Harry said. "The music is great, but I wouldn't do it as the Dubose Heyward script was written.

"All that crap about shooting and razors and lust and cocaine is the old conception of the Negro. I wouldn't presume to ask Mr. Goldwyn to tailor his $6 million investment to me, so I just said no.

"The 'Emperor Jones' is an even worse conception of the Negro. I wouldn't consider it."

Belafonte's [illegible] of the two [illegible] even [illegible] to his current success, "Island in the Sun," — about which he said, "I still say it's a stinking picture."

Belafonte 'doing well,' says doctor

Afro-American

P. 8 49c-(2)(a)

NEW YORK—Singer Harry Belafonte was reported "doing well" following an operation on his right eye at New York Hospital on Saturday.

Dr. Edward Norton, the surgeon who performed the hour-and-a-half hour operation, said surgery was needed to correct a retinal detachment caused by a childhood accident.

9-7-57

Belafonte punctured his right optic with scissors when he fell during his childhood in Harlem.

DR. NORTON further reported that he considered the operation a success, but asserted that he would prefer to wait until the bandages have been removed for more conclusive

---

Belafonte 'Okay' After Eye Surgery

Constitution

NEW YORK, Aug. 25 (AP)—Singer Harry Belafonte was reported in fair condition today following an operation for a retinal detachment of the right eye.

49c(2)(a) P. 54

The operation was performed yesterday by Dr. Edward Norton, who said the singer would remain at New York Hospital two to four weeks.

Belafonte entered the hospital Monday, canceling the last [illegible] days of a concert tour.

8-26-57

The retinal detachment was attributed to a childhood injury. The retina is the membrane which receives images through the lens of the eye.

Afro-American
Baltimore, Md,
Sat. 4-20-57
P.1

49c(2)(a)

HARRY BELAFONTE AND BRIDE

So secret, even his best friends didn't know . .

Weekly P.1
New Orleans, La
Sat. 4-20-57
49-c(2)(a)

NEW MRS. BELAFONTE -- Irish-Indian dancer Julie Robinson, daughter of a wealthy California plastics manufacturer, was revealed last week as the secret bride of folk singer, Harry Belafonte. The pair were married in Mexico on March 8, less than two weeks after Belafonte's first wife received a Nevada divorce. The new Mrs. Belafonte was once a member of the Katherine Dunham dance troupe. (NEWSPRESS PHOTO)

Belafonte weds blonde in Mexico

Afro-American
Baltimore, Md,
Sat. 4-20-57

NEW YORK — The marriage of singer Harry Belafonte to dancer Julie Robinson on March 8 in Tecate, Mexico, was one of Harlem's best-kept secrets for five weeks.

P.1

49-c(2)(a)

It took place on the day after the nation's highest paid entertainer was divorced from his former wife, Marguerite, child psychologist and mother of his two childen at Las Vegas.

So well-kept was the secret that two well-known Harlemites, one a politician and the other a musician, were out with Belafonte until 5 a.m. Monday, in a vain effort to talk him into a reconciliation with his first wife.

* * *

LESS THAN 48 hours after the apparently unsuspecting pair gave up their efforts, a reporter went to the 75th St., apartment which the singer had been maintaining since the break with his first wife.

Posing as a census-taker, he was told by the woman who answered the door: "I am Mrs. Belafonte."

Confirmation of the marriage was made a short while later by Mike Merrick, personal manager for Belafonte.

Still later, the same evening, Belafonte was reported at East Elmhurst, N.Y., having dinner with his first wife.

Afro-American

* * *

THE NEW Mrs. Belafonte, one of the few white women ever to dance with the Katherine Dunham dance group, is 28 years old and described as "a beautiful brunette."

P.2

She is said to be a mixture of Cherokee Indian and Irish. Her parents, residents of California where the father is a successful plastics manufacturer, attended the wedding.

49-c(2)(a)

Belafonte is reported to have made a settlement of "a considerable amount of cash," a

$75,000 California mansion and a $10,000 bracelet upon his first wife and to have assigned the royalty rights to all of his records to his two children.

Sat. 4-20-57

THE FIRST Belafonte marriage lasted nine years.

He is reported to have met the new Mrs. Belafonte two and a half years ago at a Hollywood party.

Belafonte is called 'Troubled Troubadour'

Afro-American Sat. 4-27-57

Baltimore, Md.

NEW YORK — "A kid who fought his way out of the slums but can't stop fighting even now," is the way star calypso singer Harry Belafonte is described in a profile feature in the current issue of Coronet magazine.

p. 7

Belafonte's single-minded almost compulsive concentration on his work, reveals the article, reverts back to his childhood when he was grievously scarred by living in an antagonistic white neighborhood.

* * *

HE GREW UP with an explosive resentment toward the world in general. He was a stubborn student, derisive of his fellow students who wanted to get ahead in a respectable way.

"My mother's greatest victory," recalls Belafonte, "was that she kept my brother and me out of jail."

Offstage, reveals the magazine, Belafonte is an elusive fellow. One moment he is suave, discreetly cordial; and the next he is a backslapping comedian.

* * *

HIS LANGUAGE is self-conscious. He respects "big" words, which he tosses out with carefree abandon.

Confronted with a serious question, Belafonte will lecture like a college professor, and a moment later launch into pure barracks speech.

Questioned as to whether he was surprised at the degree of his success, the piece quotes Belafonte as saying, "When I entered the entertainment field I never felt my success would catapult," the way it has.

To insure his future, Belafonte has just begun a program of what he calls "career planning."

Belafonte Has Woes With Song

Courier p. 23

Sat. 5-4-57

NEW YORK — Songwriter Lionel Walters has sought an injunction in the State Supreme Court here to prevent further publishing or sales of "Jamaica Farewell."

Pittsburgh, Pa.

Naming Harry Belafonte and his publishing firm, Shari Music, among the defendants, Walters claims the tune was copied from "Iron Bar," a song he himself composed in 1954.

49-20(a)

Life Story Of Harry Belafonte To Be Feature Serially In "Modern Screen"

Globe + Independent Fri. 5-10-57

Nashville, Tenn. p.1

Ups And Downs Of Noted Screen, Disc, TV Star Is First Story Of Its Type About A Negro Star; Begins In June Issue

The old saying that success comes with persistency and heard work is again borne out in the case of Harry Belafonte, the singing sensation, who was wowed them from Miami to New York to California and back to Las Vagas.

49-20(a)

The complete life saga of the noted singer's life is told in forthcoming issues of MODERN SCREEN, beginning in the JUNE Issue. The story is authored by Kertley Baskette.

The story points out that it's back in 1950 that Harry perhaps made one of the great decisions of his career. He was singing in a night club in Miami. Back then a negro had to have a pass to go into the white section of the city after 8 o'clock of nights.

H arry suddenly asked himself the question:

"What am I doing down here taking all this stuff? What am I doing any singing this junk? . . . What Harry Belafonte was doing was making his living. In New York he had a wife and a year old baby girl to support. Crooning in night clubs was earning him more money than he had ever made in his life. He had studied long and hard to become an actor, but he had never yet found an acting job: He had nothing else to take its place, but this night Harry Belafonte quit and went back home telling himself, 'I'll sing again when I can sing what I want to sing, when I can sing with dignity," the story states.

The story goes on to tell of the rugged life the young singer had to live in his native Harlem. of the ups and downs he endured along with his struggling parents.

But despite all of this and the fact that Harry came along as a child in the hey-days of the depression, today, as the story in the noted mag points out two Hollywood studios have big-budge pictures preparing to star him, and Broadway has musicals waiting. Harry's bookings for tours stretch out for years to come. . . ."

The popularity of the young star on tour is vividly pointed out in the story when it mentioned Hary broke a 39 year record for attendance at Wewisohn Stadium in New York. He packed in 25,640 when the plac was built to handle a mere 19,900.

49-20

"All around it those who couldnot get in clustered on apartment house roof-tops and hung out windows, while loud speakers were turned out toward the streets to accomodate spillover crowds," the story said.

Fri. 5-10-57 P. 4

Naturally, the money is coming in hand over fist, so much so until the young singer coined $150,000 for his last picture, "Island in the Sun," gets the same for a TV spectacular. RCA guarantees him $50,000 a year from record royalties, while hotels pay him as much as $35,000 a week.

The Mag attributes Belafonte's amazing boom to the emotion he creates among his listeners when he sings.

"Whether it's a rollicking calypso like "Matlida", a lonesome ballad like 'Shenandoan', a sweating folk saga like 'John Henry' or a poignant love song such as 'Delila' Harry sings songs to the people, songs that tell of their sorrows and joys, their pain and laughter—and strainght out of their own folk history" the story says.

Associated Press

49-20

Belafonte and Bride

Singer Harry Belafonte and his bride, dancer Julie Robinson, together in his dressing room at the Brooklyn club where he is appearing. They disclosed they had been married secretly at Tecate, Mexico, on March 8.

fine arts

Music for everybody—

News, P. 6-E

Belafonte is encouraging answer to rock 'n roll craze

Sun. 2-17-57 B'ham, Ala.

49c(2)(a)

BY SIGMUND SPAETH

One of the most encouraging answers to the current rock 'n roll craze may be found in the increasing success of that honest interpreter of real folk songs, Harry Belafonte, both on records and in personal appearances.

Last Summer he jammed the New York Stadium with 25,000 listeners, while several thousand more were turned away. Now his recordings are outselling even those of Elvis Presley, and on far more legitimate grounds.

Two recent releases of Belafonte material on RCA Victor discs, one called simply "Belafonte" and the other "Calypso," indicate the amazing versatility as well as the almost unique art and personality of this singer.

(Let it not be forgotten also that he played the part of Joe in the screen version of "Carmen Jones," without singing a note of the Bizet music, written for an operatic tenor.

Within his own range, and in his own field, Belafonte sings every song in a highly individual fashion, generally with creative touches of his own.

His rendition of the familiar "Water Boy" (actually not a folk song in its original form) adds some echoes of the authentic John Henry material to the brief melody of Avery Robinson.

In two other songs he dramatizes a typical Negro sermon, with response by the congregation, while the true spiritual, "In that great gettin' up mornin,'" uses a mixed chorus for antiphonal effects contrasting with the solo voice.

"Matilda" provides an example of spontaneous community singing, with a suggestion of the calypso style in its rhythm and off-beat accents.

THERE ARE THOSE who wrongly associate calypso with the far more obvious and illiterate expressions of rock 'n roll. Actually the former has been in existence a long time, both in the West Indies and in the United States. It is a real folk music, emphasizing the essential spirit of improvisation which appears also in the best American jazz.

The natives of Trinidad and Jamaica made up their own calypso songs on the spur of the moment, and their annual contests glorified this improvisational quality. The rhymes were generally bad, often on unaccented syllables, but there was no mistaking the sincerity of this curious music, with its insistent rumba rhythm, its steel drums and squealing pipes, and the raucous voices with their strange English-Negro accent.

The native calypso singers found it difficult to sell their specialty on the North American continent, although it was frequently imitated, with varying success. (The popular "Rum and Coca-Cola" was decreed by a court to be the real thing, but we also had Joan Whitney's "Love, Love, Love" and the satirical "South America, Take It Away," sung by Betty Garrett in "Call Me Mister.") Early calypso classics included "King Edward," "The Duke and Duchess of Kent," etc.

BELAFONTE'S CALYPSO album does not claim authenticity by any means, yet the adaptations are often more appealing than the originals. "Day O" comes from the same sources as the current "Banana Boat Song" and "The Jack-Ass Song" is completely convincing, as are the "Jamaica Farewell," "Come Back, Liza" and "Man Smart (Woman Smarter)."

If Harry Belafonte succeeds in giving permanence to the calypso style by his free treatment of its intricacies, he will have done a real service to America's popular music as well as to folk music in general.

Belafonte says today's calypso 'synthetic'

Afro American Sat. 2-16-57 P.7

Baltimore, Md.

NEW YORK, — Harry Belafonte's expressive eyes blaze when he is called "King of Calypso." All that is supposed to be Calypso, he says, just isn't, and he wants no part of leading a craze which is synthetic.

49c(2)(a)

Within a few weeks RCA-Victor will present the actor-singer with the first golden album record awarded for a sale of one million albums. His "Calypso," the top seller of 1956, continues to be the nation's No. 1 album.

Belafonte still pinches himself at the wide success of these songs which express a deep personal sentiment, reaching back to his childhood in Jamaica. He differentiates this from "sham" Calypso.

"Most of this so-called Calypso isn't that at all," he points out. "Two of my big records right now are not even Calypso, even though that's what they are called. 'Jamaica Farewell' is a West Indian folk ballad and 'Day-O,' which is called Banana Boat Song' is a West Indian work song."

HARRY BELAFONTE

(as David Boyeur, island union leader) in "Island in the Sun," Darryl F. Zanuck's first independent film for 20th Century Fox.

Variety notes that song publishers today have made Belafonte the No. 1 target for their songs. They would rather have him record a new song than any other singer.

"I've seen their songs called Calypso," Belafonte adds. "I'll take vanilla. No matter how big this craze gets, I will never sing one of these phony numbers, merely to sell a lot of records."

* * *

BELAFONTE, of course, is not a Calypso singer. He sings folk material of all kinds, from Scot ballads to Israeli dances. He sings the material which touches something within him and he works over these story-songs, both lyrics and music, just as the troubadours of the Middle Ages did. Much of what he sings he writes himself or in collaboration.

Belafonte's forthcoming activities are far from Calypso. He soon will be seen in a star role

Then he tours the country in his one-man festival of songs, "A Night With Belafonte," which broke records and won high critical notice at the Greek Theater in Los Angeles last summer.

Belafonte Receives Brotherhood Award

Courier Sat. 3-9-57 Pittsburgh, Pa.

49c(2)(a)

NEW YORK (ANP) — The coveted annual award for brotherhood of the National Conference of Christians and Jews was presented to calypso singer and actor Harry Belafonte. The presentation was made at the organization's dinner at the Waldorf-Astoria.

Belafonte's Now Single

Post-Herald Fri. 3-1-57 B'ham, Ala.

P. 1

49c(2)(a)

LAS VEGAS, Nev., Feb. (U.P.) — Singer Harry Belafonte was divorced today by Mrs. Frances Marguerite Belafonte in an uncontested hearing on charges of extreme cruelty.

The divorce was granted by District Judge Frank McNamee a few hours after Mrs. Belafonte filed suit here. She had been here the past six weeks establishing residence.

A financial agreement previously had been reached between the 30-year-old Negro singer and his wife who is 28. Mrs. Belafonte had asked custody of their two children, Adrienne, 7, and Shari Lynn, 2, and Belafonte did not oppose the request.

The Belafontes were married June 18, 1948, in New York City. He had been appearing at a hotel here while Mrs. Belafonte was establishing her residence.

Belafonte 'sends em' at Casino

Afro-American Baltimore, Md. Sat. 3-30-57

P. 16

49c(2)(a)

PHILADELPHIA (ANP) — Continuing a record-breaking tour that finds him the biggest single attraction in show business today, balladeer Harry Belafonte took this city by storm at his opening at the Latin Casino last Thursday night.

A turnaway crowd of 600 witnessed one of the most inspiring performances in local night club history and showed its appreciation as never before.

It was fitting tribute to the brilliance of Belafonte—who did what few other artists have done in this city — completely endeared the audience to him.

* * *

THERE WAS absolute silence as Belafonte opened with "Did You Hear About Jerry," then "Scarlet Ribbons" and "John Henry."

Not until he called for the audience to sing the choruses to "When The Saints Go Marching In" and "Matilda" was there a sound other than that of his expressive voice.

With still more than a week remaining, Belafonte has broken several Casino records. The first went by the books when he sold out six nights only two days after his coming was announced last January.

He topped this off by making it a conplete sellout two weeks before opening night. It is the first time the Casino has ever been sold out in advance.

Belafonte named defendent in two suits in same week

Afro-American Sat. 3-16-57 P.10

Baltimore, Md.

NEW YORK — Singer Harry Belafonte was named defendant in two separate suits here last week in Federal District Court.

In the first action, Jay Richard Kennedy demanded an accounting of profits of Shari Music Co., charging that Belafonte wrongfully wasted assets of the firm for his own benefit.

In the second, Boosey and Hawker Music alleged Belafonte used the tune "Water Boy" in one of his albums without proper authority.

* * *

THE SHARI firm was set up in October, 1955, with Kennedy as president and director owning 20 shares of common stock and 50 per cent of capital stock. Belafonte, who had same amount of stock, is firm's vice president and director.

The suit charges that since June, 1956, Belafonte worked out a plan whereby he diverted income rightfully belonging to Shari for himself and that he acquired title to a number of calypso songs for his own benefit, depriving Shari of royalties and other monies.

* * *

KENNEDY ALSO charges that the singer utilized corporate property for his own benefit without payment to Shari for the tune "Island in the Sun."

Song, which will be used as a title theme for the upcoming 20th-Fox pic, had been developed as a corporate property but, the suit alleges, Belafonte arranged for the licensing for $2,500 and terms unknown to Shari and then put the tune in his newly formed Clara Music firm.

Kennedy was longtime personal representative for Belafonte.

* * *

ACCORDING TO the Boosey-Hawker complaint, Belafonte was guilty of an infringement in taking "Water Boy," tabbing it as "traditional" and placing it, under his own arrangement, in Shari Music.

The plaintiffs contend that "Water Boy" is not a public domain number, having been written by Avery Robinson in 1922 and assigned to Winthrop Rogers Ltd., a British music firm. Robinson later assigned the copyright renewal term to Boosey and Hawker.

* * *

"WATER BOY" has been in litigation previously.

Many years ago, Robbins Music published the song, but withdrew its edition after Boosey and Hawker made its claim.

RCA Victor, which records Belafonte, was also named as defendant in the B and H action. Victor, incidentally, had licensed the "Water Boy" song from B. and H several times in the past.

When 'Water Boy' Rains He Pours

Courier Sat. 3-16-57

Belafonte Sued Again!

P.24

NEW YORK—It looks like suing season and Harry Belafonte is the target as another lawsuit has been slapped on him, this time for infringement of a copyrighted song.

Speaking through its attorney, Boosey and Hawkes Music filed an action in the New York Federal Court over the song "Water Boy," which Harry recorded for Victor in one of his albums several seasons ago.

Pittsburgh, Pa.

IT WAS THAT wax work which brought about the present suit. For same, the calypso darling tagged the number as traditional and placed the arrangement in his own firm, Shari Music. Boosey and Hawkes Music raised the objection because "Water Boy" is not a public domain tune. Written by Avery Robinson in 1922 and assigned to a British firm which later assigned the copyright renewal term to B. & H.

Of course, this isn't the first legal battle over "Water Boy" by B. & H., which beat out Robbins Music many years ago. Victor, which had licensed the tune from Boosey and Hawkes several times in the past, has been named, along with Belafonte, as defendant in the suit filed last week. The week before, Harry was sued by a former manager in relationship to Shari Music which he charged he jointly owned with the singer.

Harry Belafonte Sets Mark In Philly Debut

Defender Chicago, Ill. P.9

Sat. 3-30-57

By MALCOLM POINDEXTER

PHILADELPHIA — (ANP) — Continuing a record-breaking tour that finds him the biggest single attraction in show business today, balladeer Harry Belafonte took this city by storm at his opening at the Latin Casino last Thursday night.

A turnaway crowd witnessed one of the most inspiring performances in local night club history. It was a fitting tribute to the brilliance of Belafonte.

With still more than a week remaining, Belafonte has broken several Casino records. The first went by the books when he sold out six nights only two days after his coming was announced last January. He topped this off by making it a complete sellout two weeks before opening night. It is the first time the Casino has ever been sold out in advance.

The only previous time a performer came near making it a complete sellout was Sammy Davis, Jr.'s appearance some months ago.

Club owners Dave Dushoff and Dallas Gerson were "amazed" at the reception given Belafonte. The Casino normally holds 500 customers but they were forced to make accommodations for 600 meanwhile turning away hundreds more every night since the bronze balladeer opened.

At a cover charge of $6, the club stands to gross about $75,000 by the closing date, March 30. Eddie Fisher, who preceded Belafonte, didn't approach the above figure.

Not only did Belafonte's appearance mark the first sellout for a performer, but it also marked a new high in attendance by Negroes. They outnumbered white customers 10-1 on opening night, but made up only half the house on ensuing nights.

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to honorary membership in the American Academy and National Institute of Arts and Letters, April 8.

P.82

Mon. 4-22-57

Marriage Revealed: Calypso and folk singer HARRY BELAFONTE, 30, to dancer JULIE ROBINSON, 28, part-Cherokee Indian; in Tecate. Mexico, March 8.

Belafonte Sings Despite Rhubarb

Defender P.1 Chicago, Ill.

49c(2)(a)

MIAMI—(INS)—Negro ballad singer Harry Belafonte led spectators in singing the National Anthem before the opening kickoff of the North-South football game at Miami. Sat. 1-5-57

A misunderstanding between Belafonte and officials of the Miami Shrine, sponsors of the game was smoothed out.

Belafonte charged Monday that an invitation for him to lead in the singing of the Star Spangled Banner had been withdrawn because Ben Lanier, potentate of the Shriners, objected to him because he was a Negro.

NO RACIAL PROBLEM

However, Lanier denied any racial overtones in the squabble and said he turned Belafonte down because non-Shriners "by our rules" are not supposed to participate with any of our uniformed units.

Under the agreement, Belafonte sang without any accompaniment.

Lanier declared that "we don't want anybody to get the wrong impression of the Shrine." He added:

"We have two Negro players on the squad this year and our charity work through our crippled children's hospitals benefits both races."

CANCELS SHOW

Belafonte cancelled a night club performance in order to appear at the charity event. He earns between $30,000 to $40,000 per week for his night club work.

Shrine officials first said that the invitation to Belafonte was withdrawn because of his race. Then the story was changed to point out that previous entertainment arrangements already had been made before Belafonte agreed to sing.

Belafonte and his manager, Alan Edelson, said Bob Venn, one of the publicists handling the game, told them a Shrine "potentate" had objected to a "Negro posing in picture with white players. Defender

TO GREET TEAMS

The singer, who regarded the assignment as a charity affair was to have greeted each player after leading singing of the national anthem.

Sat 1-5-57

Belafonte said he was told that Lanier, head of the Miami Shrine in Miami, would make it "very embarrassing" for him if he appeared.

Venn said he was misquoted and that Lanier had merely stated Belafonte's appearance "could not happen."

Belafonte, who said he had accepted the invitation with "deep honor," had made arrangements to cancel one of his scheduled nightly performances at a swank Miami Beach hotel in order to attend. He continued:

"I was particularly honored because I understood my appearance had been approved by the Divina (the council which controls the Shrine) and I looked upon this as a vote of confidence for my race from the rank and file.

"Yet some bigoted, self centered, egotistical human of the kind of which Hitlers are made suddenly lays the heavy hand of evil on a desire expressed by the people.

"Because I am not a man of violence," he continued, "I would not put a fiery cross on his doorstep or plant a bomb under his home . . . instead I will rely upon the good thinking and the American conscience — which I think is the best in the world — to deal with such a man."

Poitier And Belafonte In World News

Defender P.15 Chicago, Ill.

MIAMI, Fla. — (ANP) — Two of the nation's top Negro entertainers made news last week — some five thousand miles apart.

Miami, Fla., Shrine officials withdrew and then extended an invitation for Harry Belafonte to sing the national anthem at the North-South football game in Miami Wednesday night. Sat. 1-5-57

At Lagos, Eastern Nigeria, immigration officials again refused to grand actor Sidney Poitier a visa to enter Nigeria in order to take part in a documentary film.

49c(2)(a)

The film which he was scheduled to have a leading role, also starred Eartha Kitt. The film is being shot by the Film Production International.

Belafonte sings after Dixie rift

Afro-American Baltimore Md. Sat. 1-5-57

MIAMI— Harry Belafonte sang the National Anthem here Wednesday night as a prelude to the annual Shrine All-Star football game, but only after a hitch that appeared to be based on Dixie prejudice.

49c(2)(a) P.7

Belafonte went on to officially open the Orange Bowl program with the singing of the "Star Spangled Banner." He was accored a tremendous ovation.

Events leading up to the game had included a bid to the balladeer to sing, a change of mind on the part of the promoters and, later, another change of mind that included him.

On being taken off the program, Belafonte expressed the belief he was taken off because of his race. Officials denied this.

A letter from Ben Lanier, potentate of the Miami Nahi Shrine Temple, which sponsors the game, said the writer was "sincerely sorry" that a misunderstanding had made the artist think that the invitation was rescinded because of Belafonte's race.

ON ACCEPTING the explanation and later invitation, Belafonte declared he was going through with the original plan, "because I felt all along that my appearance will help race relations."

Discussing the matter further, Lanier asserted that the developments "had nothing at all to do with the race issue."

"That couldn't possibly have made any difference," he said, "since there were two colored players on the Northern team."

Tackle Gerry McFarland and End Jim Hinesly, both of Michigan State, were the first two tan players to appear in the game, the annual post-Christmas North-South contes.

NEW YORK — Harry Belafonte obtained his marital freedom but his former wife, Marguerite was well compensated for her loss. She obtained royalty rights to all of his records, a $78,000 residence in California, a new Cadillac, a $10,000 bracelet, and a cash settlement running into five figures.

Afro-American Sat. 4-13-57 Baltimore Md. 49c(2)(a)

Courier Sat. 1-[illegible]-57 Pittsburgh, Pa.

'Nice' to Harry— Popular balladeer Harry Belafonte is welcomed by British actress Diana Wynward on his arrival in London from New York. Since this is Belafonte's first visit to London Miss Wynward thought it would be "nice" to meet him on arrival. He is in London to complete work on the film "Island in the Sun," in which Miss Wynward also has a role.

49c(2)(a)

Theatrical Whirl

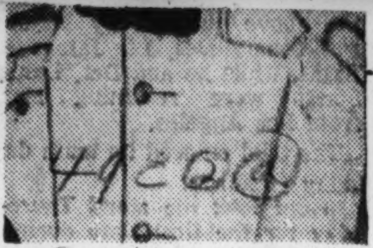
Afro-American Sat. 1-26-57 Baltimore Md. P.7

49c(2)(a)

It must be quite a settlement that the **Harry Belafontes** have reached for the divorce that is contemplated ~~on the completion~~ of of **Mrs. Belafonte's** six-week residence in Las Vegas. . . **Marguerite** can look to some comfortable days, what with hubby **Harry** in the real big money. . . . **Belafonte** earns $150,000 for each picture he makes and the same every time he appears in a TV spectacular. . . . Guest shots on television net him $65,000 apiece, and his night club price is $17,500 a week. . . . This latter, however, goes up double when he's in Las Vegas. . . . On top of all this, **Harry** makes records and he has a deal in which, it matters not whether they sell or don't. . . . **Belafonte** is finishing out a two-year contract at $50,000 per.

When Oakland promoters tried to rent the Veterans Auditorium in San Francisco for this week's scheduled concert by Dizzy Gillespie, they were turned down because the manager of the hall never heard of the Diz. . . . Said William B.

Dorsett, business manager of the American Legion War Memorial Commission (which operates the auditorium): "I just don't know enough about this fellow Gillespie. . . . We haven't any information on him. . . . This is the first time I ever heard the name." . . . And it has been less than a year since Dizzy Gillespie led his band on two separate good-will tours for the U.S. State Department.


49C24

HARRY BELAFONTE

Nat King Cole is in a three-way battle with two topline artists for the assignment to replace Eddie Fisher when the latter bows out of the Wednesday-Friday evening NBC-TV feature on Feb. 22. . . . Also seeking the 7:30 to 7:45 p.m., slot are gal singer Jaye P. Morgan and pianist Frankie Carle. . . . **Nat's** newest disk is a collaboration with the Nelson Riddle ork, titled "You Are My First Love" . . . **The Platters** have been added to Dinah Shore's Variety Club benefit show at the Pittsburgh Mosque this Friday (25th. . . . **Platters,** by the way, have taken the lead over Jo Stafford's "Ski Trails" on Billboard's list of "coming up strong" albums. . . . their effort is titled "The Platters, Vol. 2."

Cordie King may not be intending it, but she'll be salting an open sore when she comes into the Belmont Plaza Hotel (NYC) next month for a model show. . . . Cordie is booked to appear with Olga James and several lookers from the cast of "Mr. Wonderful," with whom Sammy Davis, Jr., worked while carrying the torch for La King femme. . . . Cordie, you know. jilted Sammy to wed another just a few editions back.

Count Basie is adding ten lush fiddles to his crack swing band when it takes the Paramount Theatre (NYC) stage as backing for the **Nat King Cole Show,** beginning Wednesday. . . . **The Count** has teamed with **Ella Fitzgerald** and **Joe Williams** for a new double-decker hit, "Party Blues" and "April In Paris" . . . Norman Granz talking over the possibility of an album for **Rose Murphy's** talents. . . . Philadelphia Showboat still in a tither over the reception given their bill headlining **Carmen McRae.** . . . Capitol Records appears to have a real score with **Jimmy Breedlove's** waxing of "Danny Boy" . . . Underside of platter is "The Sky."

Sarah Vaughan, in her first booking since leaving the Gale Agency banner is holding forth at Chubby's Place, Philadelphia. . . . Louis Jordan, at the Sands Hotel (Las Vegas), is plugging his latest recording, "Somebody Up There Digs Me," and getting enthusiastic applause. . . . Eddie Heywood and his Trio into the Mosque (Pittsburgh) with Ted Heath, June Cristy and Al Hibbler. . . . Hibbler, by the way, has pleased the Decca folk no end with his newest label release, "Trees" and "The Town Crier."

Whether or not you like **Fats Domino,** he's doing all right. . . . **Fats** was booked last week for a British tour in the spring that'll take him to the London Palladium as the high spot of an extensive provincial junket. . . . **Sil Austin,** who turned heads at Mercury Records with his 1956 platter, "Slow Walk," turns up another promiser, "The Last Time," backed by "Birthday Party" . . . "The Giant Step" TV program, on which young **George Mason Miller,** of Morrisville, N.C., recently won a four-year college scholarship, plus numerous other prizes, is going off the air at the end of next month. . . . General Mills, its sponsor, is dropping the option.—SAM LACY.

'Strange' Breakup of The Harry Belafontes

Courier P. 3 Sat. 1-19-57 Pittsburgh, Pa.

By EVELYN CUNNINGHAM

NEW YORK—The circumstances surrounding the estrangement, separation and possible divorce action of Mrs. Harry Belafonte from the famed singer will probably go on record as the "strangest in history."

Amid a barrage of column items and verbal reports that the famed folk singer was anxious to marry one Julie Robinson, a dancer, the following facts emerge:

Both Belafonte and his beautiful wife, Marguerite, have only the kindest things to say about each other.

Since reports of their break-up started making the rounds, they have seen each other almost daily.

Belafonte talked his wife out of going to Nevada on Saturday, Jan. 5, for a divorce.

They have dinner together frequently at their East Elmhurst home.

He baby-sits with their two children, Adrien, 7, and Sharon, 2, when she has business away from home.

He gave her a white mink coat for Christmas.

Yet Mrs. Belafonte finally left for Las Vegas, Nev., this Saturday to establish a six-week residence as a preliminary to obtaining a divorce. She will charge incompatibility.

THOUGH IN New York, Belafonte could not be reached. His agent, Mike Merrick, was wild about the newspaper stories.

"There's no truth whatsoever to the things that have been in the newspapers. It is absolutely not true that Harry is planning on marrying Miss Robinson. Sure, he knows her. But then he knows a lot of girls. The divorce has nothing at all to do with Miss Robinson."

Mrs. Belafonte, meanwhile, was philosophical. A trained child psychologist, soft-spoken and gentle, she insisted that she had the "greatest admiration for Harry as a personality and as a person. He's really a tremendous personality, almost like Moses.

"He has so very much to contribute. I only hope that what's happening to us won't hinder him in giving what he has to give.

"I won't deny that I've been awfully hurt, but there hasn't been any hostility between us. I've asked myself often just how would I react if I had met with the great success that Harry has. How would I react if this big boom suddenly came and I found people at my feet? How strong would I be?

"He's still attentive and devoted as ever, both to me and the children. But I believe he is a victim of circumstances that he can't easily get out of."

MARGUERITE BELAFONTE

■

MRS. BELAFONTE said she planned neither to "jump off the George Washington Bridge nor sling any mud."

Belafonte will be in New York until Jan. 28, when he leaves for and engagement at the Coconut Grove in Los Angeles, Calif.

Mrs. Belafonte will be in nearby Las Vegas until March 1.

Victor maps Belafonte disc drive

Afro American Sat. 2-16-57 Baltimore, M.D.

NEW YORK — The RCA Victor Recording Co., this week launched an elaborate program to take advantage of the selling potent of Harry Belafonte.

According to the plans, the company will offer 20 Belafonte singles to dealers, all newly packaged in special four-color sleeves.

Nine of the disks were previously released as singles, while the remaining 11 are couplings of selections formerly available only in albums.

* * *

P. 7

THE PROMOTION sets a precedent in that the disks will be released only on 45 r.p.m. pressings. There will be no 78's.

Dealers will be offered a kit containing five each of the 20 releases, or a total of 100 singles. The back of each jacket will list the complete Belafonte discography. In a special stocking plan, dealers will be able to get a four-color bonus merchandiser for the disks.

The four-color sleeve gimmick for singles was introduced just a couple of weeks ago by Victor in connection with the latest Elvis Presley platter.

49c(2)(a) 1957 CAB CALLOWAY

Cab Calloway Clipped In $40,000 Holdup at Miami

Journal and Guide
Sat. 1-12-57

MIAMI BEACH — (INS) —A pair of Mutt and Jeff type bandits made off with some

p. 1

CAB CALLOWAY
Robbery Victim

$40,000 in weekend profits from a Miami Beach night club Monday morning after threatening the manager and an employee with a "shiny" revolver.

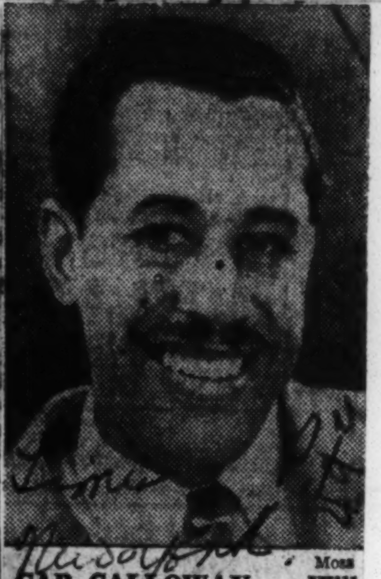
49c ② ⓐ

George Weinger, manager of the Cotton Club said he and Jerry Hirsch, stage manager of the show which stars singer Cab Calloway, had returned to the club at approximately 6:15 a. m. when they were accosted by the two gunmen.

* * *

WEINGER described one bandits as tall and the other as being "chunky". Both wore engineer's caps and used money bags as masks, Weinger said. He said one was brandishing a shiny black revolver.

An estimated $6,000 belonging to Calloway was among the loot. Ironically, the entertainer had left the money with Weinger for safe keeping.



Times
N.Y.

Moss

CAB CALLOWAY — Will lead the revue that is to bow in Central Park Tuesday.

For Contributions in Entertainment

Courier p. 20

~~Pittsburgh, Pa~~

Nat (King) Cole Winner Of Lambs' Club Award

Pittsburgh Pa

Sat 5-25-57

NEW YORK — Nat King Cole has been awarded the Lambs Club 1957 Achievement Award for his contributions to the field of entertainment. The singing star will be presented with a plaque by Billy Gaxton, shepherd of the Lambs, during his one-day visit to New York, Wednesday, May [illegible] the opening at the Pa[illegible] Theatre of 20th Century[illegible] "China Gate," in which Cole makes his dramatic film debut.

The Lambs' [illegible] is given "in recognition of distinguished contributions to the field of theatrical arts." Initiated by the famed theatrical organization last year, the award has also been presented to Alfred Lunt and Lynn Fontaine.

The choice of Cole for this year's award results from his continuing reign as a favorite on records and in concert appearances, night clubs and recently in films and on television.

Following his ~~brief~~ visit here for the "China Gate" opening, Cole will fly to Chicago for an engagement at the Chez Paree.

49c(2)(a)

Nat "King" Cole Gets Lambs' Award

Daily World

Atlanta Ga.

5-27-57

NEW YORK — (ANP) — It's a long way from being a leader of a Chicago area dance band to a dramatic screen role, but Nat 'King' Cole has finally arrived.

Nat, as a singer-turned-movie actor, a plaque here last week from the Lambs Club "in recognition of distinguished contribution to the field of theatrical arts."

P. 7

The award was made on the opening day of "China Gate," the vehicle in which Nat appears as a dramatic actor, at the Paramount theater. Nat also played host to autograph seekers on the same day, busily working his pen signing photographs for fans.

49c(2)(a)

Nat Cole Kin Gets Contract With New Firm

Defender

Chicago Ill.

Sat 6-22-57

CHICAGO — (ANP) — Singer Nat "King" Cole's daughter, "Cookie" seemed to be the only member of the Cole family not under contract with a record firm last week as the news leaked out that Ike Cole had just signed an exclusive contract with Bally Records here.

p. 9

Ike, brother of famed singing star Nat "King" Cole will be used both vocally and instrumentally on an album currently being established, according to an announcement by Jimmy Hilliard, president of Bally Records.

49c(2)(a)

Nat's wife, Maria, also has established herself high in the record world since first waxing a tune. Mrs. Cole appeared recently on Cole's Monday night national television show.

49c(2)(a)

Ike Cole, whose singing style tends to resemble that of his noted brother is equally versatile instrumentally as is Nat.

Pioneer

Time P. 66

[illegible] 7-15-57

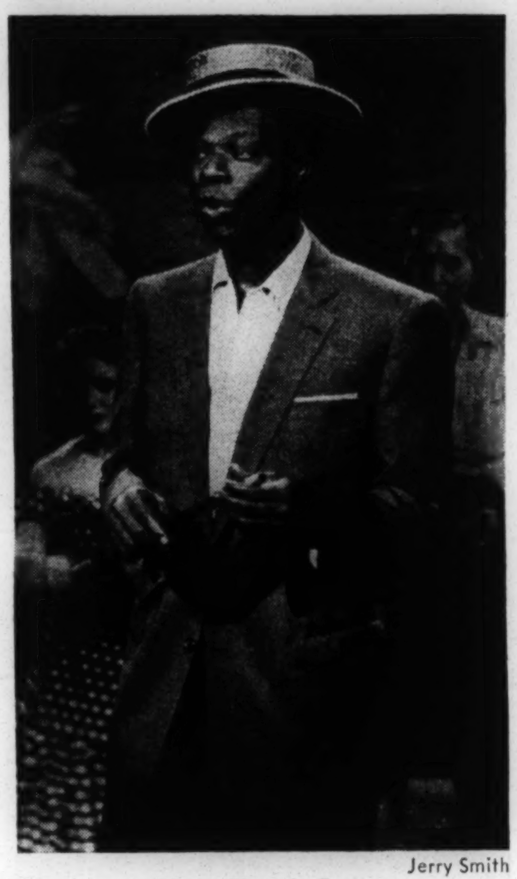
Chicago Ill.

The new summer season's most fetching musical offering proved last week to be also its weightiest serving of social significance. The program: the *Nat "King" Cole Show*, starring the tall, courtly $500,000-a-year troubadour who has played the world's plushiest nightspots and sold a staggering 50 million records. Last fall NBC gave 38-year-old Cole a 15-minute weekly spot, making him the first of U.S. show business' numerous and talented Negroes to star as host of his own TV network show. Launching a new weekly series (Tuesday, 10 p.m. E.D.T.), the network last week gave him half an hour to spread his wings.

Cole, a stylist with a voice like a pull of taffy, is still TV's only regular Negro headliner.* "I was talking to Lena Horne the other night," he said last week, "and she said, 'You know, Nat, with your show going on like it is, maybe some day I'll get one.' I hear other Negro performers are pushing their agents to get them TV shows, but the agents say, 'We've got to wait and see what Nat's show does.'"

Only a Paper Crown. When Nat made his fall debut on NBC, he recalled, "They were kind of worried about our rating in the South, but it's just as good there as any place else." Yet the show is still unsponsored, and Producer-Director Bob Henry believes that the potential sponsors have been held off by unwarranted fears about the color problem.

Born Nathaniel Coles in Montgomery, Ala., Nat dropped the "s" to accommodate the "King" nickname after a nightclub owner put a golden paper crown on his head. He moved as a child to Chicago, where his father became pastor of the True Light Baptist Church and his mother the choir director. He was pounding out *Yes, We Have No Bananas* on the piano at the age of five, and at 15 he had his own band. It was a nightclub drunk who launched his singing career by insisting that Pianist Cole sing as well as play



Jerry Smith

NAT "KING" COLE
Spread wings and fly right.

Sweet Lorraine. Penniless in Hollywood during the war, he put words and music to a parable he once heard in his father's church. The song: *Straighten Up and Fly Right*. Though he sold it outright for $50, it led to his first Capitol Records disk and helped make his voice one of the most familiar in the land.

Critics Don't Buy. Cole lives handsomely with his wife Marie and two daughters in an $85,000, English-style home in Los Angeles' posh Hancock Park. (When a lawyer for nearby property owners told him bluntly in 1948 that "we don't want any undesirable people coming into this neighborhood," he replied: "Neither do I. If I see anybody undesirable coming in here, I'll be the first to complain.") Though polished and well-mannered, he has a flair for the astringent crack. When critics complained that he had deserted pure jazz for sentimental corn, he said: "Critics don't buy records—they get 'em free." He dubbed Bandleader Lawrence Welk "a musical Ed Sullivan."

Of his CBS opposition, *$64,000 Question*, Cole says obliquely: "I figure somebody would like to see entertainment once in a while." Last week, with assists from skilled Arranger Nelson Riddle and Guest Frankie Laine, but mostly by just curling his voice around such tunes as *Stay As Sweet As You Are* and *Shadow Waltz*, Cole showed how entertaining a half-hour can be. But it is also serious business. "You know," he says, "if this show is successful, the other networks might even try to counterattack by putting other Negroes on opposite me. That's O.K. with me. Come to think of it, that's good."

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* Negroes also appear in TV's *Amos 'n' Andy* (which most Negroes have long scorned as a patronizing comic strip).

49c(2)(a) 1957

NAT(KING)COLE

The Friendly Knife

Nat King Cole, the Montgomery-born singer, has again displayed a sense of balance about the race question which is a necessity in today's [illegible] en[illegible]

It will be remembered that when white thugs interrupted his performance in Birmingham several months ago, Cole did not try, as others would have, to exploit the event. He received a rousing ovation from his white audience and knew that this reception was more representative of Southern feeling for a Southern Negro who has gone far than the disgusting attack.

His comments on the incident were restrained, even when he had returned North. He might easily have yielded to pressure to make something of the event, but he declined.

Thus it came as no surprise the other day to read of Cole's candid remarks on Southern and Northern racial attitudes. Explaining that advertising agencies were responsible for his failure to obtain a national sponsor for his Tuesday night NBC television show, Cole said the agencies fear his appearance would hurt client sales in the South. Said Cole:

> We're always using the South as a whipping boy. But the only difference between the South and certain areas of the North is that Southerners are outspoken.
>
> In the North they smile at you once and then knife you in the back. In the South, at least you know what to do.

Unfortunately this will not be believed in New York. They'll just dismiss Cole's comment as so much Uncle Tomism.

49c(2)(a) 1957 SAMMY DAVIS, JR.

Sammy Davis Jr. Inks $½ Million Cafe Deal

Courier Sat. 4-20-57 Pittsburgh, Pa.

NEW YORK—Fresh off the plane from Las Vegas where he racked up the greatest gross in the history of the spot of chance and fine entertainment, Sammy Davis Jr. revealed that with his father and uncle he had signed a $500,000 deal with the Sands Hotel.

P. 22

The half-a-million dollars will be paid to the famous Will Mastin Trio over a period of five years. During that time the three-o will play the hostelry for four weeks and receive $25,000 per week for the allotted time.

The deal, set by Jack Entratter, knocks into a cocked hat the rumors that Davis Jr. would soon be moving out on his own. He opened here Thursday for a five-week run at the swank Copa with his dad and uncle.

Noted Performer Does Photo Feature For Popular Photography Magazine

Advocate Jackson, Miss.

7-16-57

[illegible], June 28 — Sammy [illegible] Jr., star of TV and Broad[illegible] as "Wonderful" a touch [illegible] camera as with a song. [illegible] POPULAR PHOTO[illegible] Magazine features Sammy with a 35mm camera and some especially famous subjects: Frank Sinatra, Katy Jurado, and Rita Gam, just a few of the noted stars shot by the famous singer.

In an exclusive interview with "POP PHOTO" Samuy tells how he first became interested in photography through seeing the many reproductions of old art masters hung in his grandmother's apartment. After his first few attempts at self-expression other than entertaining, he took to photography with his usual verve and is now a member of the American Society of Magazine Photographers, open only to professionals, evidence of his great skill with a camera.

POPULAR PHOTOGRAPHY notes that Mr. Davis has never used his own name when submitting his pictures—so they've won their accolades on their own merits, [illegible] as those of his show business reputation.

POPULAR PHOTOGRAPHY devotes five pages to Davis' best color and black-and-white photographs, offering an excellent insight into the highly successful hobby of one of our most popular stars.

49c(2)(a) 1957

BILLY ECKSTINE

Eckstine Says 'No Diamonds'

Courier P.3

Pittsburgh, Pa.

But, He Admits French Woman Is His Friend

Sat. 3-30-57

P. 3

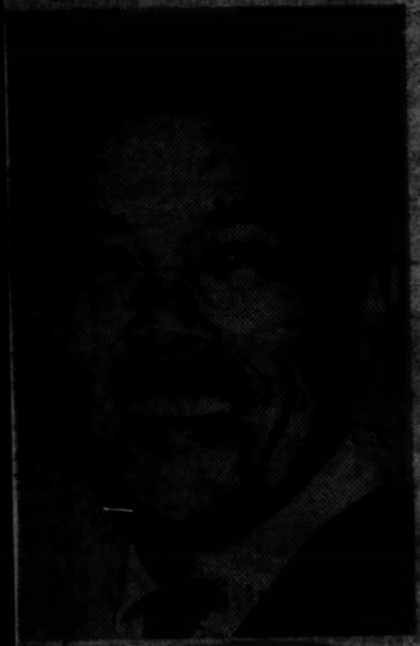
By ISADORA ROWE

NEW YORK—"Did Mrs. Nicole Barclay, the pretty French business woman and talent agent, give you a 15-carat diamond ring as a sort of reverse engagement present?"

This question was popped like that into the sleepy ears of Billy Eckstine, Pittsburgh's gift to the world of popular music. However, before its sound had faded out of the telephone he was a very awake singer who indignantly and unequivocally denied the question in both parts.

49c (2) (a)

Answering with what sounded like an unpublished theme song, he said "I'm not gonna marry anybody. I can't understand it, everybody is telling me that I'm getting married, but I haven't told me yet, so until that time you can forget it."



MR. ECKSTINE

"Seriously," said the famous delineator, "Mrs. Barclay and I haven't even discussed marriage. Sure we are friends, good ones I would say, but not 15-carat diamond's worth. In fact, if I had been given all the jewelry the columnists have credited me with, I could open a jewelry store. At the moment I am an open bachelor and would find it hard to marry Nicole who's already married, and the divorce laws of Europe would require almost three years for her to take on another husband."

According to Eckstine, he met the lady in question during his last tour of the old country. They saw quite a bit of each other with her escorting him about the points of interest in Paris. Owner of a recording company, one of the largest in France, Mrs. Barclay also manages theatrical talent. As such she is considered one of the most important business women in that country. She has made several trips to this country and was here recently when Eckstine opened with Count Basie and Sarah Vaughan at Carnegie Hall.

"Oh yes, about that ring. I'm wearing the same six-carat stone I bought for myself 12 years ago out of the sweat of my own singing."

She Really Tried Hard

Journal and Guide p. 1
Norfolk, Va.
Sat.
2-2-57

49 =
(2)(a)

In the best traditions of the theatre, singer Ella Fitzgerald tried to prove that the "show must go on" last week and worked five days at New York's Paramount Theatre, though ill.

Sunday, when her temperature soared to 103, she was forced to go to a New York hospital where it was learned that she had a possible ruptured appendix. Cancellation of a six-week tour of Europe was necessitated.

Singer Ella Fitzgerald Hospitalized In New York

Journal and Guide p. 1

49c(2)(a)

NEW YORK—(INS)— Singer Ella Fitzgerald, 37, has been hospitalized with what doctors described as a possible ruptured appendix, forcing cancellation of her appearances at New York's Paramount theatre.

Norfolk, Va.

The singer stubbornly refused to yield to the illness, continuing a week's engagement at the theatre as long as possible, though she already had admitted to friends on opening day last Wednesday that she was feeling ill.

Sat. 2-2-57

WHEN SHE registered a temperature of 103 degrees Sunday her manager. Norman Granz, brought her to New York Hospital. Doctors refused to elaborate on her condition but said "No operation has been scheduled at this time."

Cancelled by the abscessed appendix development were planned appearances on the Ed Sullivan TV show Sunday night and in the American Theatre Wing "Serenade To The White House," from the Waldorf-Astoria.

A projected six-weeks tour of European appearances also had to be dropped. She had planned to leave on this tour Feb. 11.

Ailing Ella Fitzgerald Finally Enters Hospital

Herald Tribune p. 1

New York, N.Y.

Ella Fitzgerald, the singer, after battling a fever since Wednesday, was admitted to New York Hospital yesterday morning with a 103-degree temperature and what doctors have tentatively diagnosed as an abscess of the appendix.

49c(2)(a)

Miss Fitzgerald insisted on finishing her six performances at the Paramount Theater Saturday despite warnings from her doctor that she should be hospitalized. Her last appearance ended at 1:40 a. m. yesterday after which she returned to her suite at the Algonquin Hotel.

49c(2)(a)

Ella Fitzgerald

At 8 a. m. yesterday Miss Fitzgerald's manager, Norman Granz, called at her rooms and found her still running a high temperature. He took her by automobile to New York Hospital where her doctor said that "no operation has been scheduled at this time." The diagnosis was translated to mean a ruptured appendix although doctors refused to elaborate on their announcement of a "possible abscessed appendix."

Cancels Shows

Miss Fitzgerald's illness canceled her appearance last night on the WCBS-TV "Ed Sullivan Show" and the American Theater Wing "Serenade to the Whtie House." She also has dropped a six-month tour of Europe which was to have taken her to Sweden, Norway, Denmark, France, Germany, Italy, Belgium, Switzerland and Austria.

Mon. 1-28-57

She will be unable to complete her engagement at the Paramount Theater which opened last Wednesday and was to run through tomorrow night. Although she felt ill as long ago as last Wednesday, friends said, she refused to "give in" because of her deep feeling about "never walking out on a show."

Assailant climbs on N. J. stage

Afro-American

Baltimore, Md.

Sat. 7-20-57

(Picture on Vacation page)

ATLANTIC CITY, N.J., — Ella Fitzgerald, the nation's No. 1 jazz songstress, was the victim of an unexplained attack here Saturday night on the stage of the Warner Brothers Theatre.

p. 1

Police are holding a 29-year old former hospital inmate, with a record of narcotics convictions, on a tentative charge of assault.

49c(2)(a)

The man, identified as William Edward Fitzgerald, is said to be no relation to the entertainer. He is detained at the Ancora State Hospital, where he will be kept under observation.

* * *

MISS FITZGERALD was appearing here on an all-star show featuring herself, Louis Armstrong and Lionel Hampton. She was in the midst of one of her numbers when the attacker came out of the audience of 2,000, and climbed the stage

Quoted as yelling, "You've got another man," Fitzgerald struck the singer a blow on the jaw. Musicians and police rushed to Ella's aid.

* * *

DR. OSCAR HARRIS, police surgeon, told the AFRO that the assailant was treated in 1950, at the Veterans Hospital, Lyons, N.J.

Ella stated that she plans to await a complete medical examination and a consultation with her lawyers before filing formal charges against the man.

Now Serving Jail Term

Ella Thought Friend A Wonderful Person

Courier P.21 Pittsburgh, Pa.

NEW YORK—Ella Fitzgerald contacted at her Los Angeles home where she is currently vacationing until mid-September, was heart-broken over the false stories which had her married to Norwegian freedom fighter Thor Larson. Found guilty and sentenced to a five-month jail term for breach of promise, the reported man in Ella's life, was found out when a picture of them appeared in several newspapers with a denial of their marriage.

4930

Issuing a statement on the matter Miss Fitzgerald said "I was considerably stunned by the news that Thor was arrested. It's true that I was very fond of him. We had met casually a few years ago and again last April when I was appearing in Oslo with 'Jazz at the Philharmonic.' I thought he was a wonderful person and everyone in the company did. Yes, we did discuss marriage, but we wanted to be sure and only time could give us the answer.

Sat 8-24-57

"When I returned to the States I was invited by Thor and his sister to visit them in Oslo just before my appearance in Monte Carlo. I was thrilled and happy when I arrived. Interviewed by the press one newspaper man kept asking if we were married. We denied it, but he kept his line of questioning going — and so it started.

"When I got to Monte Carlo I got the news that he was taken into custody. For that I am sorry and hold no bitterness toward him. He gave me and all the members of the JATP troupe every reason to like and respect him when we were in Europe."

U.S. FINDS UNREST IN SOVIET SPHERE

[illegible]

New York

Information Chief Believes Reds May Face Shake-Up —Gillespie Tour Hailed

Thurs 4-11-57

WASHINGTON, April 10 (AP) —The United States Information Agency says there is unrest in the Soviet Union and its satellites that may eventually shake up Communist Governments and make them more friendly to the United States.

This possibility was raised by Arthur Larson, director of the agency, at recent closed hearings of a House Appropriations subcommittee. The record of the sessions was made public today.

49c(2)(a)

Mr. Larson touched on conditions behind the Iron Curtain in defending President Eisenhower's request that the agency be given $140,000,000 for the coming year.

The subcommittee also heard from Donald B. Cook, chief of the State Department's Special Projects Division.

Gillespie Tour Praised

Mr. Cook defended tours by entertainers and artists. He cited the $141,000 invested by the Government in tours by Dizzy Gillespie's jazz band through the Near East and Latin America.

Mr. Cook said the tours had helped to offset reports of racial prejudice in the United States "by indicating that it is possible for Negroes in this country to attain pre-eminence in the field of arts." Mr. Gillespie is a Negro.

Mr. Cook said also that some artists undertook tours abroad at reducel fees to help the program. He mentioned Eleanor Steber, "who is out in the Near East now, whose usual fee is $2,000 [and who] is giving up her season at the Metropolitan and receiving a fee of $1,000."

He said some groups already on tour, like the Harvard Glee Club and Mormon Tabernacle Choir, had given special performances at State Department request at little extra cost.

Student Unrest Reported

Mr. Larson testified that the agency had received reports of "unrest and demand for greater freedom among students in Russia." And he said Russia was developing a new class of engineers, managers and others with prestige who "want a degree of freedom of thought and expression they have never had before."

49c(2)(a)

Dizzy Gillespie rehearsing in Pakistan on 1956 tour.

Mr. Larson said Britain and France, because of their invasion of Egypt ,were of "less assistance" to the United States than formerly in the propaganda field. Conversely, he said, United States information programs have an acceptance around the world "that we never had before."

Proposed outlays under close scrutiny included $56,400 to buy United States newspapers for prominent Britons and $128,317 for phonograph records to be loaned out by United States libraries abroad.

Representative John J. Rooney, Democrat of Brooklyn and subcommittee chairman, asked "why it is necessary to spend $56,400 of the taxpayers' money in order to give away in Great Britain * * * subscriptions * * * to The New York Times and The New York Herald Tribune?"

William L. Clark, assistant agency director for the European area, replied that about 1,000 copies of each newspaper went to "citizens of Great Britain who in our estimation have an influence on British thinking."

"Maybe if you did not give the papers to them free, they might go out and buy a copy," Mr. Rooney commented.

$78,251 for Music

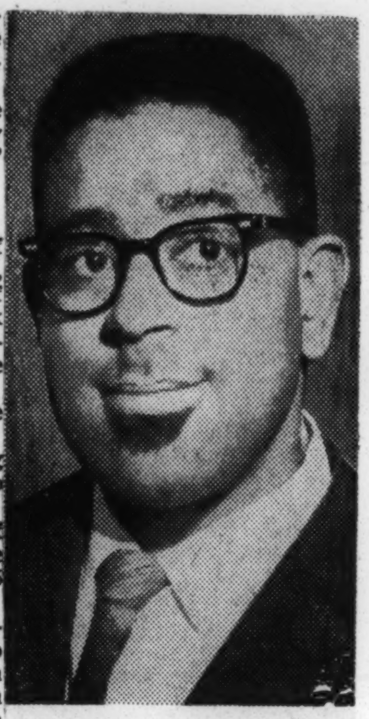
James L. Meader, director of the Information Center Service, gave the subcommittee a list of records purchased in a two-week period last July. The discs, ranging from Bach to Jazz, cost the Government $78,251.30.

Mr. Rooney took a look at the lengthy list and commented:

"Everybody should be enjoying music—this is only for two weeks."

The agency listed hundreds of payments it made for free-lance services. They ranged from $5 to $600.

Charles Van Doren, the Columbia University instructor who won $129,000 on a Television show, got $75 for writing an article on "What is American cuture?"



Dizzy Gillespie

Cost U. S. $141,339

Herald Tribune

Dizzy Gillespie Tour Bill Argued

New York Thurs. 4-11-57

p. 5

WASHINGTON, Apr. 10 (AP).—Congress has been told the United States got good value out of government-subsidized tours of Dizzy Gillespie's jazz band through the Near East and Latin America.

Transcripts of hearings by a House Appropriations subcommittee last month, published today, contained a number of questions about Mr. Gillespie's pay—$2,150 a week—and the over-all cost of the tours, $100,839 in the Near East and $40,500 in Latin America.

But Donald B. Cook, chief of the State Department's Special Projects Division, told the subcommittee he thinks such undertakings offset reports of racial prejudice in the United States" by indicating that it is possible for Negroes in this country to attain pre-eminence in the field of the arts."

He said also some artists undertake tours abroad at reduced fees to help the program. He mentioned Eleanor Steber "who is out in the Near East now, whose usual fee is $2,000 (and who) is giving up her season at the Metropolitan (Opera House) and receiving a fee of $1,000."

He said some groups already on tour, like the Harvard Glee Club and Mormon Tabernacle Choir, had given special performances at State Department request at little extra cost.

49c(2)(a) 1957 LIONEL HAMPTON

Hamp Honored For Israel Aid

Courier P. 23
Sat. 8-3-57
Pittsburgh, Pa.

NEW YORK—Lionel Hampton was honored last week for his contributions to the State of Israel by the Troupers, an organization of women involved in show business, at their annual affair at the Latin Quarter here.

During his several trips to Israel, Hampton has appeared in many fund-raising events. He has also made appearances in the United States for such organizations as Hadassah which were also designed to send aid to the young nation. **Among other accomplishments, Hampton is credited with personally raising sufficient funds to build a hospital in Jaffa.**

Hamp Gasses Nixon Family

Vice President Meets The Vibes' President

NEW YORK—Lionel Hampton, vibes president of the U.S.A., met Richard Nixon, Vice President of the U.S.A., at the Starlight Roof of the Waldorf-Astoria, and all show business is still buzzing about the excitement. The Vice President brought his wife and his two daughters to the Waldorf to catch the sensational jazz show Hampton stages nightly at the Starlight Roof. His two daughters were kept up 'way beyond their bedtime so that they would be able to see and hear the great Hamp go through his paces.

■

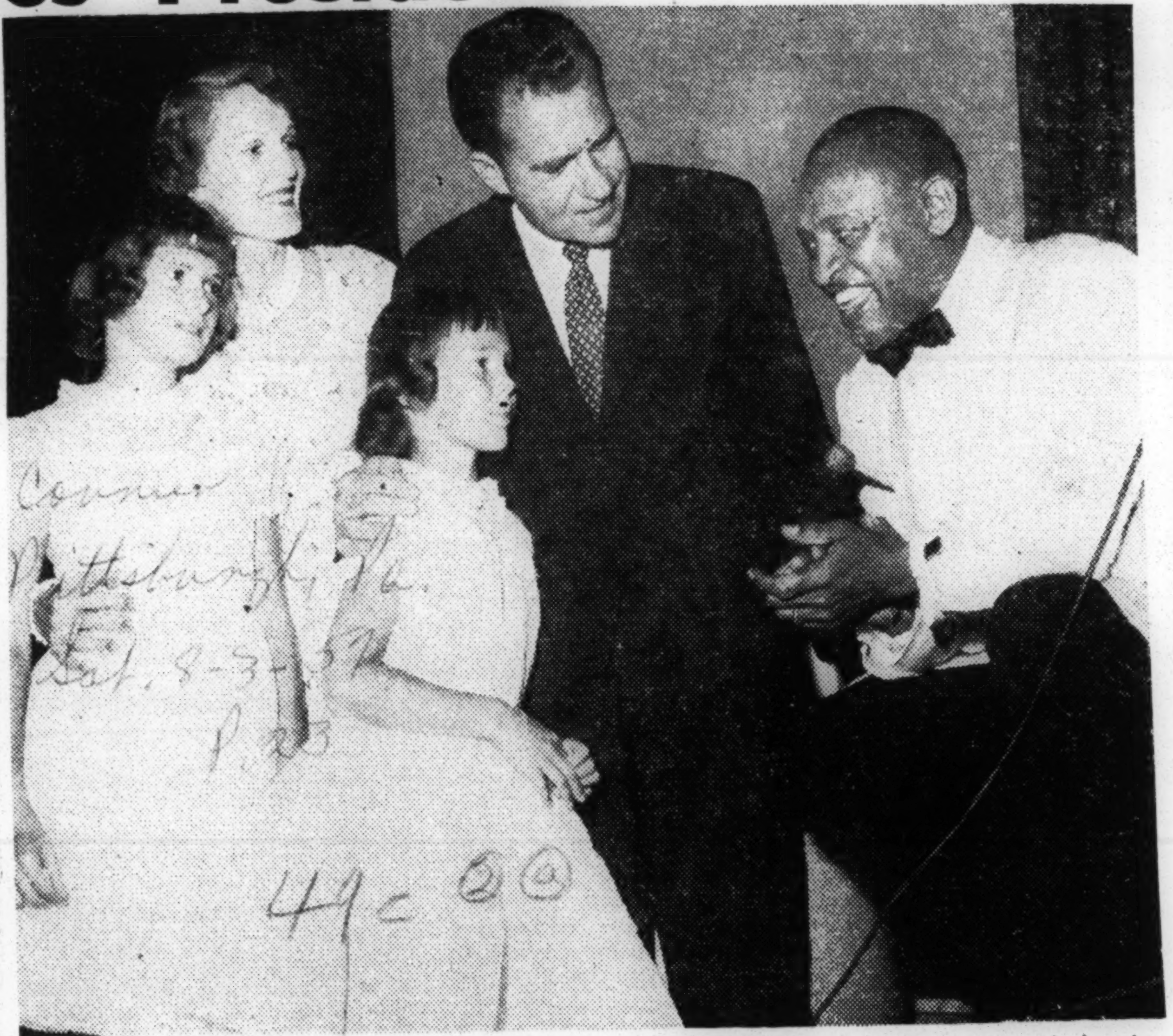
WHEN IT WAS all over, the Vice President stood up like the rest of the audience and shouted "More! More!" Around the jammed room others were whistling, stamping their feet and pounding on tables. Hampton obliged with an encore to "Flying Home" and in the frantic finale he leaped high on top of his five-foot kettle drum. There was a split-second silence as the awed crowd gaped at the spectacle—but the quiet was broken by the delighted squeals and titters of the two Nixon daughters, who had never before seen the amazing Hamp.

At the end of the show, the Vice President and his wife danced to the Hampton orchestra's relaxed tempos and then he took turns gliding his two young daughters around the floor.

Later, when Secret Service men attempted to halt a cameraman from taking photos of Hampton with the Vice President, the VP stepped in and said, "That's quite all right, Lionel Hampton is a good friend of mine."

THE VICE PRESIDENT was asked to pose with Hampton at the bandstand, and he said, "Wait a minute," and he summoned his family over, "let's make this a family souvenir of a wonderful time we've had with Lionel Hampton."

The Vice President, his wife and their two daughters were so thrilled over the evening with Lionel Hampton that, when leaving, maestro Hamp gave Mr. Nixon two sets of vibes mallets for his daughters with a note saying: "From the Vibes President to the Vice President."



Courier
Pittsburgh, Pa.
Sat. 8-3-57
P. 23
49c (2)(a)

Hamp and Veep's Family—

Vice President and Mrs. Nixon, along with daughters Tricia and Julie, greet band leader Lionel Hampton, when they visited the Starlight Roof at the Waldorf-Astoria Hotel in New York. Hamp presented the girls with a set of his mallets as souvenirs. The Vice President and Mrs. Nixon enjoyed dancing to Hamp's music as well as the floor show. The Vice President and Hamp are old friends, dating back to Mr. Nixon's first campaign for Senator from California. The Hampton band played for both the Inaugural Balls in 1953 and 1957.

Hamp Takes Over At the Waldorf

Courier - Pittsburgh, Pa.
Sat. 7-20-57

NEW YORK — The record and precedent-shattering engagement of Count Basie and Sarah Vaughan atop the Starlight Roof of the Waldorf-Astoria came to a temporary end Saturday night and on Tuesday Lionel Hampton with co-star Diahann Carroll took over the bandstand.

49-(3)(a)22

Like Basie, this is Hampton's first swing into the swank Park Ave. hotel. However, those who tread the boards of the roof that's more a room than a roof, are used to the brand of music that's set to notes in Lionel's books. His fling here is considered somewhat of an interlude before he takes off for a tour of the world and Basie returns with Vaughan to close out the season in mid-September.

What Basie and Vaughan accomplished at the Waldorf is considered in musical circles as a fantastic achievement, for although they went in under the guise of a calypso carnival, it took them only until the second show opening night before lapsing into the familiar Basie beat and Vaughan heat. To prove that this is what they wanted, the Waldorf public turned out in droves, breaking every record established in entertainment rooms of the Waldorf.

Hamp Booked For Jazz Show in Central Park

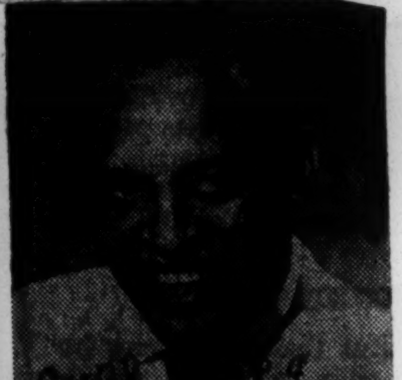
49-(3)(a)

NEW YORK CITY. — (ANP) — Lionel Hampton, wizard of the vibraharp is all set for the biggest musical assignment of the current season when he bows in at Wollman Memorial theater in Central Park on Monday night, Aug. 26.

Hampton, who just closed a four-week engagement at the Waldorf Astoria Starlight Room, plays one week at the Cotton Club in Atlantic City before moving into Central Park. Impresario Monte Kay has already planned a gala premiere for "The Hamp" by inviting all of New York's 275 newshawks and disk jockeys and this opening will probably be the most lavish ever attempted by any press agent on the main steam.

During the performance Hampton will stage a new finish to his famous finale "Flying Home" which will be a 21-minute jamboree with his entire ensemble of 18 musicians parading around the huge Central Park stage and leaving only his femme saxophonist, Elsie Smith, on stage with a dazzling 190 foot 'pin spot' on her and the side flood lights will pick up the rest of the band. It'll be most spectacular, that is providing Commissioner Moses doesn't object and put his foot down on the whole thing.

Other top names to appear during the jazzweek with the great Hampton are George Shearing and Dizzy Gillespie.



Call
8-23-57

LIONEL HAMPTON

49c(2) (a) 1957 BILLIE HOLIDAY

Dorothy Kilgallen:

Wash. Times-Herald

Billie Holiday Fumes at Cafe Ban

Mon. 5-6-57

NEW YORK, May 5—Singer Billie Holiday, whose efforts to get a New York "cafe card" have met with rebuffs, may sue the city in an attempt to regain her work permit. Billie is one of the jazz world's great names, and show business experts agree she'd pack any of the haunts featuring music, but her past mistakes include involvement with [redacted] and the local police appear firmly disinclined to give her a second chance.

Wash. D.C.

P.H.B.

Kilgallen

49c(2)(a)

Young Anthony Perkins is reported in a mood to pack his Hollywood luggage and head for Broadway—so he can "learn more about acting"—as soon as his current film commitments are fulfilled. Modest of him, if true; his work in "Friendly Persuasion" won him an Academy Award nomination.

Is Lena Horne About Ready to Sign Up For Star Spot in 'Jamaica' Musical?

Herald Mon. 2-25-57 Miami, Fla. P.16-A

49c(2)(a)

By DOROTHY KILGALLEN

FAYE EMERSON'S best eau, **Jack Walker**, was sitting ght beside her for all to see the TV cameras panned across the audience during the Emmy nominations telecast.

The striking belle dining with **John Fell Stevenson** (Adlai's boy) at the Penguin in Greenwich Village the other night was **OROTHY Jayne Wiley**, a sar student . . . **Oscar Le-** still licking his wounds r his hectic season on tele- on, tells friends he hasn't the house in months. Pre- ably enough, he's seeing a chiatrist, but to quote the imistic Oscar, "I don't k that will help."

★ ★ ★

HE $64,000 Questions: Isn't Horne on the verge of eing to star in the Arlen- burg musical comedy, "Jamaica?" . . . Is brilliant young rles Van Doren almost y to bruise the hearts of ions of feminine TV viewers announcing his engage- t? . . . Isn't **Margaret Tru-**'s husband, **Clifton Daniel,** ing set to take over the of drama critic on The y York Times when **Brooks** inson retires? . . . **Will** io Lanza lose out to **Dean** tin for the title role in the epic, "Marco Polo?"

Pictures, Plays & Players

Lena Horne In 'Blues' Film

World-Telegram + Sun

New York

By WILLIAM PEPER

Tues. 2-12-57

49c(2)(a)

It was generally agreed that **Lena Horne** can sing like an angel, but there are some movie people who are out to prove that she is a great actress, too. She gets movie offers regularly and the latest is from Paramount to play the leading lady in **"St. Louis Blues,"** a film biography of **W. C. Handy** that **Robert Smith** will produce.

P.9

Of her talents other than singing, Miss Horne is jovially deprecatory. "I have a terrible figure and only my best friends will say I can act," she said.

She must be wrong, however, because she is now playing her seventh jam-packed week in the Empire Room of the Waldorf-Astoria and will stay for an eighth, something no other performer has done in that revered hotel.

Several months ago Miss Horne agreed to star in the film version of Ann Petry's novel, "The Street," but that deal has since fallen through.

After she finishes in the Waldorf Feb. 23, she goes to Miami for a month and then will proceed to Hollywood to discuss "St. Louis Blues." Present plans call for **Nat (King) Cole** to play W. C. Handy, the blues composer who is still going strong at the age of 83 and may appear in the film himself.

For all her triumphs in other fields, Miss Horne admits that she has never had a smash hit recording and probably won't now because she can't sing in the current rock 'n' roll style.

"I can't make four different notes out of a two-letter word," she said. "I wish I could. I'd love to make a record that sold a million copies."

Five years ago Miss Horne was so dissatisfied with her recordings that she stopped making them; she resumed only last year.

"They didn't sound like me," she explained. "In fact, they didn't sound like anything. No wonder they didn't sell. But now these hi-fi recordings make me sound much better."

Lena Horne Is Signed For Broadway Musical

Herald Tribune

Mon. 2-25-57

By Bert McCord

P.12

49c(2)(a)

New York, N.Y.

Here we go again. Lena Horne yesterday signed contracts to appear on Broadway next season in a new musical comedy. In the last few years the magnetic singing beauty has been reported set for any number of shows, but this looks like the real thing.

"Jamaica" is the show that Miss Horne has signed for. It has music by Harold Arlen, a book by E. Y. Harburg and Fred Saidy, and will be produced by David Merrick. Robert Lewis has been engaged to stage the production, which is scheduled to begin rehearsals Aug. 1.

For a time it was thought that Harry Benafonte would be the star of "Jamaica," but when he decided against it, Mr. Merrick approached Miss Horne. And yesterday Mr. Lewis was already in a huddle with the authors to discuss revamping the script to fit the talent and personality of the captivating singer who on Saturday ended a record-breaking engagement at the Empire Room of the Waldorf-Astoria.

"Jamaica" is being heralded as marking Miss Horne's Broadway debut. To all intents and purposes it will be, but just for the record her first legitimate stage appearance in New York was in "Dance With Your Gods," a drama that ran for nine performances in 1934. She later appeared in "Blackbirds of 1939," an ill-fated edition of the Lew Leslie revue that also succumbed after nine performances.

It was when she was sixteen that Miss Horne got her first job as a member of the ensemble of the Cotton Club revue that Ethel Waters made memorable with her singing of "Stormy Weather." Since then, she has enjoyed one triumph afte rnanother in clubs and theaters throughout this country and Europe.

As for Mr. Lewis's more immediate plans, he sails Wednesday for England to attend a performance of "Under Milk Wood," the Dylan Thomas play which he will stage for Gilbert Miller after finishing work on "Jamaica." Thereafter, he will probably turn to the direction of Mary Chase's "Lolita" for Robert Whitehead.

49c(2)(a)

Herald Tribune

Mon. 2-25-57

New York, N.Y.

Lena Horne, who signed yesterday to star on Broadway next season in a new musical comedy called "Jamaica."

P.12

Lena Horne sets L. A. Grove mark

Afro-American

Sat. 1-13-57

LOS ANGELES — The highest net profit ever achieved in the room has been racked up by Lena Horne in the first two weeks of her four-and-a-half-week stand at the Cocoanut Grove.

Baltimore, Md.

She has been playing to virtual capacity audiences nightly.

P.8

In addition to the record number of covers, Miss Horne has attracted a heavy spending audience.

49c(2)(a)

As a result, according to entertainment director Gus Lampe, net profit on the run thus far is 38 percent ahead of the mark set by former record holder, Harry Belafonte.

Performances Packed

Courier P.21

Lena Horne Ends Record Waldorf Run

Pittsburgh, Pa.

Sat. 3-9-57

49c(2)(a)

NEW YORK (ANP) — When Lena Horne closed at the Waldorf-Astoria's Empire Room, it marked one of the most sensational engagements a singer enjoyed at the fabulous spot. Miss Horne opened on New Year's Eve—first time for such a trial — and her options were extended constantly from the original contract to a two-month run.

Lena

Every night, the 400-seat room was jam-packed for the two-a-night performance by the beautiful, talented chanteuse. Critics dug out new adjectives to describe Miss Horne's appearance —her first New York showing in five or six years. Patrons drooled as she put heart and soul into every number, and the management gleefully counted the stream of cash pouring into the till.

Immediately after closing at the Waldorf, Miss Horne made an apearance on the Ed Sullivan "Toast of the Town' show, then the star began a much-needed two-week rest.

NITERY SWAN SONG? — Lena Horne, shown with hubby Lennie Hayton, winding up a sensational stint at the Cocoanut Grove in Los Angeles, says she is probably singing her final night club date. "I'm almost 40," says the sultry songstress, "and I fail to see anything exciting about an older woman singing songs about how crazy some man makes her feel."

49c ②9

49c(2)(a) 1957 LENA HORNE

CALLING ON LENA HORNE

Times P.3

By SEYMOUR PECK

BOSTON.

New York

49-2(a)

[illegible]

AT 11:13 P. M. Lena Horne comes off stage after the night's performance of "Jamaica," stands in her dressing room, her arms stretched out, her fists clenched, and groans: "I hate myself!"

The words sound oddly joyous, as though they express exultation as well as lamentation. For Miss Horne the exultation stems perhaps from being for the first time, after years of accomplishment in movies, night clubs, TV and recordings, the star of a big, new musical, to open on Broadway Thursday night. The lamentation comes after "hearing myself act. In cabarets I never spoke in my act; what could I say that wasn't said better in the songs I sang? Now I listen to myself speak onstage and I think, 'Oh, God.' I know when I'm ruining a couple of laughs. Is my Jamaican accent right or does it sound Southern? I'm depressed in a different way I haven't been before."

Robert Lewis, the director of "Jamaica," who has entered the dressing room, is calm. "Lena's a self-castigator," he says. "I have to uncastigate her every night."

They discuss aspects of the performance and he points out to her how she is doing better at every performance during the show's Boston tryout. Tonight she got a laugh she never did before; in another place a stronger effect was achieved by the way she delivered a line. The discussion is halted temporarily as Miss Horne retires to the next room to change from her costume into street clothes.

No Complaints

"Why one who combines every quality should question herself so I'll never know," Lewis says. "She's glamorous, as you see. She's beautiful all day long and shines twenty-four hours. Talent? She's electrifying. And she's modest; you have to build her confidence. She wants to kill herself when she makes a mistake. She's never given a bit of the trouble a star can give. On opening night in Philadelphia her clothes weren't ready. She pinned herself into stuff, improvised. Never a beef, not a word. Another star wouldn't have gone on. She would have said, 'All right, boys, whenever you're ready.' Lena didn't even know she was allowed to complain."

Miss Horne returns, simply dressed in black—slacks, cardigan, flat-heeled slippers. Lewis leaves to let her talk of her career, from the chorus line of the Cotton Club in the early Thirties to her present eminence—at 40 the leading light of a musical which has a $1,300,000 advance on the strength of her name.

The Star of 'Jamaica' Reflects on Career And Marriage

"I started in it because I had to work," Miss Horne says of her career, "but I had a block about it for a long time, because I thought I was just lucky. People who came to see me commented, 'Oh, she's cute but she can't do anything.' Employers said, 'Well, you can't do anything but you look good.' For eight or nine years I didn't believe I could sing. And then I went through this psychological problem of falling in love with a man people said I shouldn't fall in love with. My people said it to me, white people said it to him." The man was Lennie Hayton, prominent musical director whom Miss Horne met when both were working at M-G-M in the Forties.

"But because I married him I began to feel I could sing. I began to feel not only success as a singer but fulfillment as a woman. I got out of competing with other men and women and began to feel better femininewise. I was loved. I was believed in. Lennie began to do arrangements for me, he showed me things I could do with my voice that I had never been allowed to do in movies. It's an accident of fate that he is the color he is because any man with such understanding would have done this for me. But because he is white, society made a big thing of it.

"It wasn't easy to make the decision to marry. But we did marry and they didn't kill us. It's no longer a freak thing that two people who are different love each other. The gratification that we can still work and be accepted in our profession is very big to me." Miss Horne paused reflectively and added, "Yet I think it would be harder for Susie Smith who lives in a suburb to do the same thing."

Miss Horne and Hayton were married in France in December, 1947, during a tour she was making of European cabarets. "There for a moment I didn't feel the hostile pressures I would have felt here," she says. "We didn't say anything about it for three years. I suppose everybody procrastinates. Even if you have to take a dose of medicine you wait until the time seems most comfortable."

From Brooklyn

For Miss Horne the marriage ended "this personal thing of being alone"—in her work, in her life. A Brooklyn girl, she was 3 when her parents were divorced. Lena was raised by her grandparents because her mother, ill with rheumatism, had to go to live in Florida.

"I always wanted to be with my mother," she recalls. When Lena was in her teens her mother returned to New York with a new husband—a Cuban who spoke very little English. "She was still ill. I left my grandparents to be with her, and we moved to Harlem. I was going to Girls High but I quit and went to work to help support her. We never thought of anything but show business for me because my mother had been in the theatre. She took me up to the Cotton Club and they put me in the chorus. Those were some days—the club was still run by hoods and we girls made very little money. I was still under age and hiding from truant officers. My mother didn't want me in that atmosphere and she'd come with me every night—or my stepfather. One night they pushed his head in the toilet because they didn't want him coming around."

An early marriage she calls "unfortunate" and motherhood—Miss Horne's daughter Gail was born in 1938, her son Edwin in 1940—interrupted Miss Horne's career. The end of the marriage compelled her to seek work again. An engagement at Cafe Society Downtown in 1941, under the name of Helena Horne, did much to start her toward Hollywood and real fame. She was signed by M-G-M and was seen in movies for the first time in "Panama Hattie" in 1942.

Through it and most of her other movies "I looked good and I stood up against a wall and sang and sang. But I had no relationship with anybody else. Mississippi wanted its movies without me. It was an accepted fact that any scene I did was going to be cut when the movie played the South. So no one bothered to put me in a movie where I talked to anybody, where some thread of the story might be broken if I were cut. I had no communication with anybody. I began to feel depressed about it, wasted emotionally. With Lennie I was beginning to feel stronger as a performer but I had no outlet in the movies."

Favorite Medium

Miss Horne started to concentrate on cabarets, which have been greatly satisfying to her, but she regards the theatre as the most rewarding form of all. "Here, doing a show, I'm part of some other people, part of a story, part of a problem being worked out by all. It's very comforting, it's something I've never felt in a cabaret. There's an extreme loneliness the performer feels in a cabaret. A cabaret is the most exposed kind of show business in the world. I don't know how to say it—it's so physical, it's all body. There's whisky, there's sex, there's something that is experienced only when people are drinking in a night club and having a good time. There are so many ways they look at you, their emotions aren't disciplined. In a play you're more masked; you're being somebody else. But in a night club it's you and you are at the mercy of their thoughts. I think I'm an extremely introverted person in a very extroverted business."

When Harold Arlen and E. Y. Harburg approached her with the idea for "Jamaica" during her engagement at the Waldorf-Astoria last season, Miss Horne gave them every encouragement. Now, in her dressing room in Boston, the star of "Jamaica" puts a white kerchief around her head and prepares to leave. Her husband, a soft-spoken man with a gray goatee and a gentle manner, is there now. Outside the stage door a crowd is waiting patiently. "Wonderful," "real fabulous," "enjoyed it," they murmur at her. A youth shows her a photograph he once took of her. "Oh, I remember that dress," Miss Horne says, "it was pretty."

"All dresses are pretty on you," the boy says.

"Oh, I need you around all the time," Miss Horne says.

"Which way are we going, daddy?" she asks Hayton. He leads her toward a taxi for their hotel. "Thank you very much, thank you for waiting," she calls to the crowd as she and Hayton get into the cab together.

OFF BROADWAY

PALE HORSE, PALE RIDER—Tuesday only at the Theatre de Lys. A play by Katherine Anne Porter. The first of the "Matinee Series" to be presented by the Greater New York Chapter of the American National Theatre and Academy. Curtain time: 2:30.

BIVOUAC AT LUCCA—Tuesday at the Royal Playhouse. A play by Robert Guy Barrows. Opening night curtain: 8.

Dorothy Kilgallen:

Lena Horne Weathers a Crisis

49c-2(a)

NEW YORK, Sept. 20—Lena Horne's musical, "Jamaica," currently trying out in Philadelphia, weathered its big backstage crisis on the eve of the run-through when Lena and couturier Miguel Ferreras tangled in a great big way. Ferreras, who had been hired to execute the star's costumes, brought them to the theater and balked when Lena complained that she couldn't move—let alone dance—in them. Result: the stage manager tossed him out, wardrobe ladies ripped and re-basted the dresses, and Lena went on. The next day she stood for 12 hours while the gowns were refitted, then managed to give a brilliant performance although she confessed to intimates that she was exhausted.

Kilgallen

Post Times Herald
Washington D.C.
p. B 10 Wed 25

Two major show business romances have reached the sad "just friends stage": Judy Holliday and Sidney Chaplin, and Elaine Stritch and Ben Gazzara . . . Eddie Cantor's chums almost had apoplexy when he joined in a dance at the end of the "Big Record" show on TV. His heart ailment forbids any terpsichore, and they couldn't understand why he did it.

Lena Horne's 'Jamaica' captivates Philly

Afro American p. 8 Baltimore

49c(2)(2)

By RUTH JENKINS
PHILADELPHIA

It's got everything — the most of which is luscious, lyrical Lena Horne.

She sings, she swings, she emotes, she truly sparkles in her first starring role on the musical comedy stage.

Miss Horne and co-star Ricardo Montalban have been playing to sellout audiences since the Calypso-spiced comedy "Jamaica" opened Sept. 16 at Philadelphia's Shubert Theatre.

Sat 9-28-57

THE SHOW will remain here for three weeks, then move on to Boston for another three weeks, with its Broadway opening at the Imperial Theatre on Oct. 31.

* * *

BASED ON an exotic island near Jamaica, the spirited production has breathtaking scenery, masterful music, clever lyrics, witty repartee, brilliant costumes and 37 sparkling dancers who tone up the lagging theme with a riot of color and action.

The trite but entertaining story concerns a native island seamstress, Savannah (Miss Horne) who pines for the bright lights and sophisticated living of another island some 1700 air miles away — Manhattan.

But her getting there depends on her building a fire of enthusiasm and ambition under her sweetheart, Koli (Mr. Monbaltan) who adores his lady love, but is quite content with his easy-going life on the island as a fisherman.

* * *

MISS HORNE puts all the zest and personality which make her a Cafe Society favorite into her 12 specialty numbers. She handles the ballards, comedy, and torch songs with equal success.

And her natural flair for wearing clothes enhances even the limited wardrobe of a small island seamstress.

Mr. Monbaltan, quite obviously the more experienced actor, handles his role with an ease and appealing conviction.

He wins the audience's sympathy and understanding right off the bat and keeps them in his corner throughout the performance.

* * *

IN A supporting role, Josephine Premice (last seen in "Mr. Johnson") delights the audience with her witticisms and flirtatious antics as the calculating and flighty femme fatale.

But the most talked-about performance is turned in by ten-year-old Ague Rios who does a magnificent acting and singing job which fully complements that of the adult troupers.

* * *

A TOP drawer performance is also given by the veteran Adelaide Hall with her sage advice as the understanding and cloud-reading Grandma Obeah who has her hands full trying to smooth out the rocky romance of the young lovers.

'Plaudits too for outstanding performances go to Joe Adams, Ossie Davis and Eric Rhodes.

* * *

OTHERS IN the cast were Roy Thompson, Hugh Dilworth, Ethel Ayler, Adelaide Boatner, James E. Wall, Tony Martinez, Michael Wright, Allen Richards and Alan Shayne.

Featured as the islanders were;

Ethel Ayler, Adelaide Boatner, Sylvia Copeland, Jayne Craddock, Norma Donaldson, Patricia Dunn, Doris Galiber, Lavinia Hamilton, Sandra Hinton, Chailendra Jones, Cristyne Lawson, Audrey Mason, Sally Neal, Pearl Reynolds, Christine Spencer, Carolyn Stanford, Jacqueline Walcott, Royce Wallace, Barbara Wright, Alvin Ailey, George Boreland, Hugh Bryant, Herb Coleman, Hugh Dilworth, Frank Glass, Harold Gordon, Nat Horne, Albert Johnson, Tony Martinez, Jim McMillan, Charles Moore, Allen Richards, Claude Thompson, Roy Thompson, Billy Wilson, Michael Wright, Ben Vargas.

Lena, Dancers and Premice Bolster Musical 'Jamaica'

By BOB QUEEN
(Philadelphia Courier Editor)

Courier

P. 1

49c(2)(2)

Pittsburgh

PHILADELPHIA, Pa. — The Shubert Theatre sold out on the three-week premiere of "Jamaica," a gay calypso-loaded musical, starring Lena Horne and movie hero, Ricardo Montaban, but even if it had been titled "Oshkosh," the crowds would have come anyway—to hear ever-youthful Lena just sing.

And sing, Lena did, in 12 out of 20 musical numbers, a marathon-like performance that could easily tax the vocal chords in her velvety throat that constantly gleamed with perspiration under the hot stage lights. Montalban, probably given the part of "Koli," Lena's (Savannah) lover, as a big-name drawing card, failed to register upon these ears as a musical comedy star based on his vocal ability, also appeared unable to separate his Mexican, Spanish-flavored accent, from the clipped London-flavored accent easily detected among the West Indies, particularly Jamaica.

The book, written by E. Y. Harburg and Fred Saidy, mainly to provide a story for a musical, could have been eliminated and Lena, show-stealing Josephine Premice and Joe Adams, plus the pleasant nostalgic sight of one-time supper club favorite, Adelaide Hall, could have been offered in a king-sized concert package and the box-office ticket supply would have been just as scarce.

Pretty scenery and direction by Robert Lewis, automatically converted the "package into a musical."

Sat. 9-28-57

And speaking of spice, it came in the form of "Ginger" played by husky-voiced Miss Premice, who reallly didn't get in enough of her dancing ability as her terrific talents warrant. But when it came to getting laughs from the audience, it was Premice, the dancer, as Premice the comedienne, and her sidelight love affair with "Cicero," played by Ossie Davis. Davis, Joe Adams, as "Joe Nashua," the Harlem dandy who came to "Pigeon Island" to take it over, little 10-year-old Augustine Rios as "Quico," and Adelaide Hall as Grandmother "Obeah," kept the ball rolling until—

—That terrific dance group moved onstage in a display of precision dancing, calypso brand, seldom accomplished on a musical comedy stage. The dancing by choreographer Jack Cole was of such excellence and the tempo so torrid, that one seemed to only want Lena to rest her pretty voice so that the fast-moving male and female dancing chorus would find a spot of rhythmic operations.

The music and lyrics by Harold Arlen and E. Y. Harburg, respectively, excels in choral arrangements, with Lena's solo, "Take It Slow oJe," more fitting to her usual night club repertoire and sounding much as if hubby Lenny Hayton had some hand in the arrangement. From this writer's humble point of view, "Jamaica's" best chance of coming through with a hit rests in the pretty melody of "I Don't Think I'll End It All Today."

If one really wanted to find a few pleasant moments with memories of the entertainment world at the Shubert, aside from the presence of Adelaide Hall, it was down in the orchestra pit where pacing the calypso tempos on his drums was Jimmy Crawford, who held down the same spot with the late great Jimmie Lunceford's orchestra during the swing band era of the thirties.

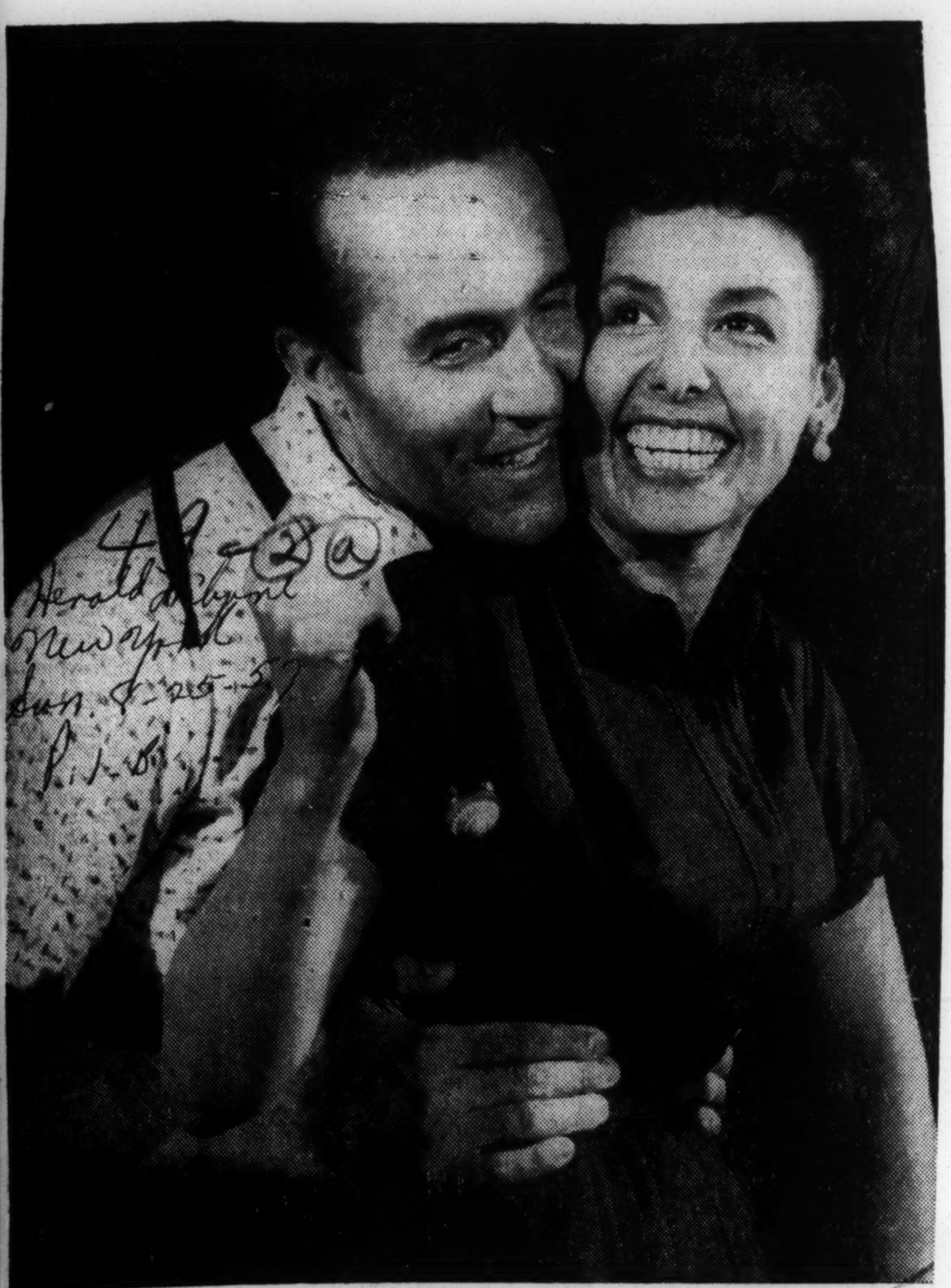
[illegible] p. 11c
[illegible]
[illegible] -9-57

SET FOR 'JAMAICA': Josephine Premice, who will have the second feminine lead in the musical, starring Lena Horne and Ricardo Montalban. It will open Oct. 31 at the Imperial.

49c(2)

49c(2)(a) 1957

LENA HORNE

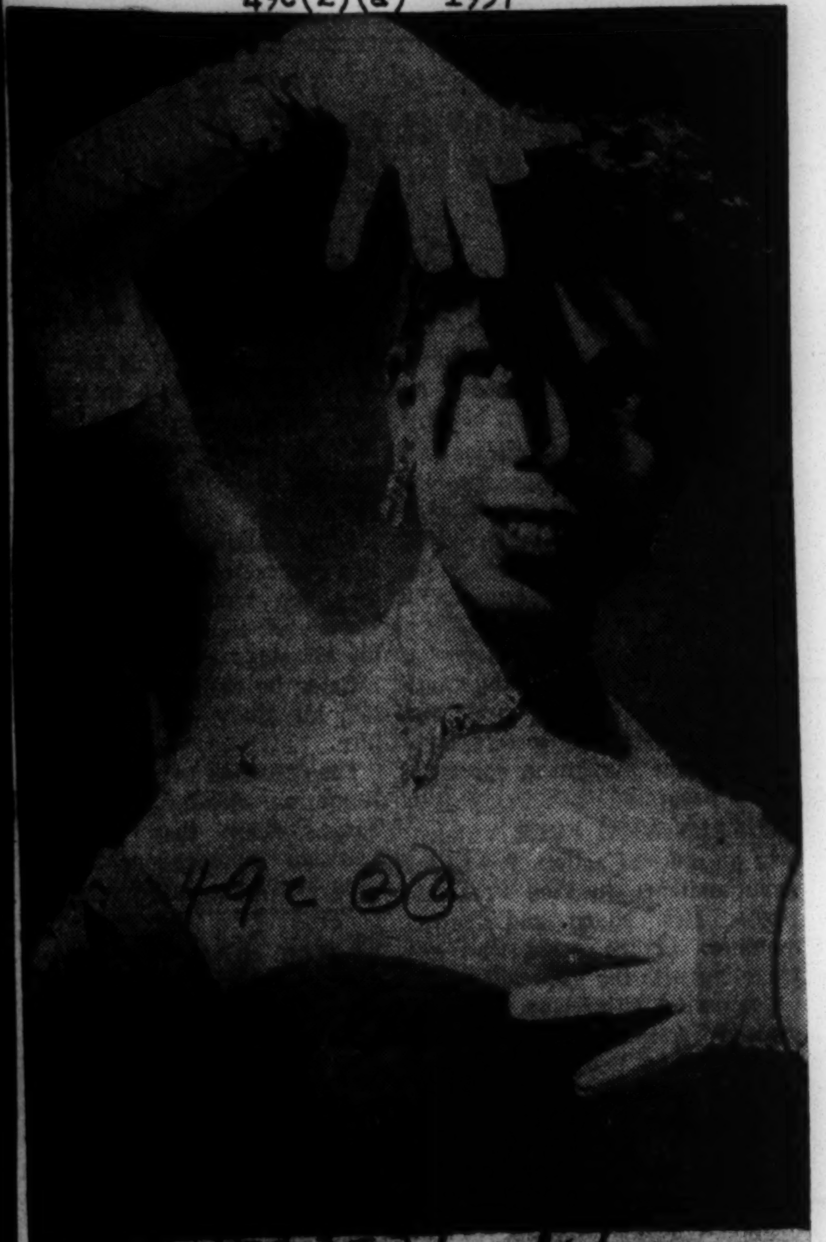


49c②ⓐ
Herald Tribune
New York
Sun. 8-25-57
P.1-D

JAMAICA—Ricardo Montalban and Lena Horne rehearse scene from new musical.

49c(2)(a) 1957

OLGA JAMES



49c (2)(a)

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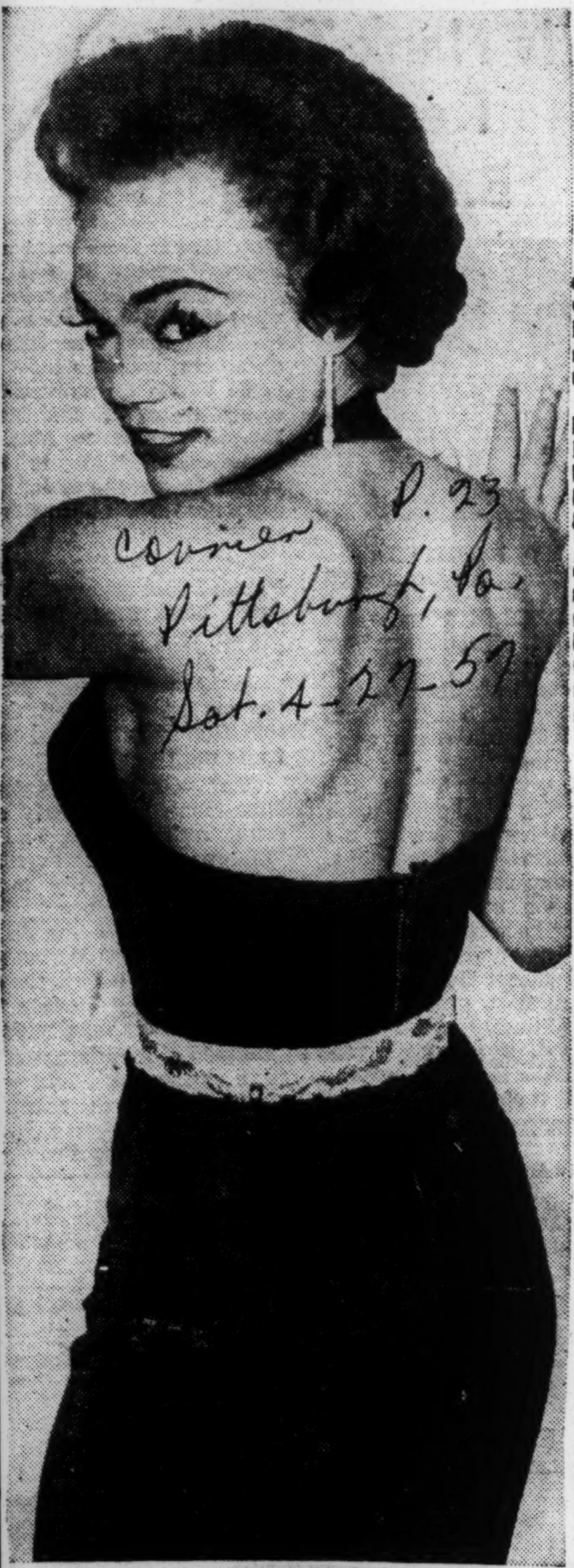
OLGA JAMES, who has just completed a 55-week run on Broadway as co-star with Sammy Davis, jr., in "Mr. Wonderful," made a wonderful hit with critics at the beginning of her European tour. Now dubbed "Miss Wonderful," she is scheduled for appearances in Brussels, Antwerp, Stockholm and Paris before returning to the states.



Courier P. 23
Pittsburgh, Pa.
Sat. 4-27-57

EARTHA KITT

Glowing Reviews For Eartha Kitt In 'Shinbone Alley'

Courier P. 23
Pittsburgh, Pa.
Sat. 4-27-57

By ISADORA ROWE

NEW YORK—When they sit down to write the come-on ads for "Shinbone Alley," the new Broadway production starring Eartha Kitt and Eddie Bracken, they won't have any trouble at all. You see, the critics themselves have already done so in their glowing reviews of same.

This is how John Chapman of the News saw it and said it: "'Shinbone Alley' has wit, Kitt, Bracken and a wonderful score." As if not to be out "wrote" Robert Coleman, the Mirror, came in under the typewriter with this: "'Shinbone Alley' is a surefire Kitt hit."

Just to give you an idea of what delighted us during our evening with Kitt and Bracken we must first tell you that "Shinbone Alley" is a musical based on stories by Don Marquis and produced by Peter Lawrence. It's all about an imaginative world dealing with a cockroach and an alley cat, a lightning bug and several other creatures of the sunless hours.

■

CERTAINLY EARTHA is cast as the cat, for who else could be so delightfully and sinuously feline. Watching her give believable life to "Mehitable" proved a rare theatrical treat. Since her startling performance was matched by that of Bracken as "Archy" we urge you to be sure and take a trip through "Shinbone Alley."

So as not to slight the ears, George Kleinsinger and Joe Darion have fashioned matching music and lyrics that will sound and echo in the hit places for years to come. Even the dances are wonderful and are performed sensationally by a mixed cast, taken through its paces by a kitty Kitt who really knows how to sing a song and dance, dance, dance.

Night Club Sues 'Boisterous' Eartha

NEW YORK, Aug. 2 (U.P.)—A Third Avenue night club sued sultry Negro songstress Eartha Kitt for $200,000 today, charging she poured champagne on patrons and smashed glassware in a rage over a $137 bar check.

EARTHA

"This is a clip joint," Miss Kitt was quoted as saying as she allegedly began disporting herself in a boisterous manner.

Asked about the charges today, she acknowledged that she thought $137 was "a bit excessive" for "four or five splits of champagne." But she denied she ever flew into a rage over it.

The suit was filed by the E. J. H. Bar and Grill, operators of the African Room.

Eartha Kitt, Noted Entertainer May Face $200,000 Suit

Daily World
Sat. 8-3-57
Atlanta, Ga.

NEW YORK — (INS) — A night club operator charged Friday that Singer Eartha Kitt broke Champagne glasses, dumped drinks on people's heads, slapped him and topped off an evening by performing an "offensive, lewd" dance that drove patrons from his establishment.

4A-2(a)

AFRICA ROOM

Harold Kanter, Co-owner of the African room in the N. Y., made the charges in a **$200,637** suit filed against Miss Kitt in Supreme Court.

Kanter asserted that the combination of African native music, alcohol and a $137 check apparently made the singer go savage during a party on June 5. The party included actor John Ireland; Ireland's brother, producer Peter Lawrence; Lawrence's wife and others.

Kanter said Miss Kitt became "loud and boisterous," accused him of running a "clip joint" and socked him below the belt.

Miss Kitt dismissed the charges as publicity stunt. But she admitted she was at the African room on June 5 and protested that the $137 check was "preposterous."

The shapely singer added: "If I got up on the stage and did what they said (the dance) you can be sure the patrons would not have left."

Room at 780 Third Ave. It asks $150,367 for the club and $50,000 for Harold Kanter, one of the officers.

The complaint said Miss Kitt and a party of guests entered the night club about 1 a.m., June 5, and ordered champagne and other drinks.

"Eartha Kitt," the complaint said, "became loud and boisterous, commenced to shatter champagne glasses, pour champagne and liquids on the table and became generally offensive to the patrons."

Papers in the suit said about 2 a.m., Kanter instructed the waiter not to serve any more drinks to Miss Kitt or her party and "presented a reasonable and proper bill to the actress."

EARTHA

The complaint charged Miss Kitt then shouted, "this is a clip joint, you are nothing but a bunch of thieves." It also charged that she poured champagne on patrons, "shattered glassware near and about tables occupied by other patrons, disported herself upon the stage in a lewd and suggestive manner and made herself generally offensive to other patrons."

It also charged that the singer slapped Kanter, struck him "in the groin with her fist" and accused him "of being a thief and running a clip joint."

The African Room features a Negro stage show.

Club Sues Eartha Kitt Over Fuss

Herald P. 24-A
Sat. 8-3-57
Miami, Fla.

NEW YORK — (AP) — A night club Friday sued Negro Singer Eartha Kitt for $200,637, claiming she poured champagne on patrons, shattered glassware and struck one of the owners when he tried to talk with her about a $137 bill.

The suit was filed in Supreme Court by E. J. H. Bar and Grill, operator of the African

Eartha Kitt Is Sued

Afro-American
Baltimore, Md.
Sat. 8-17-57
14
49c2(a)

Eartha Kitt, the sultry singer, who has never been bashful about saying what she thinks, has labeled a New York night club a "clip joint."

This, in itself is not sensational news.

The odd angle of this particular incident has been supplied by the owners of the bistro.

They promptly slapped a $20,000 suit against Eartha because of her derogatory description of their place of business.

It seems that Miss Kitt, after her party had consumed four or five seven-ounce bottles of champagne, was presented a bill for $137.

That's when Eartha hit the ceiling — and we think wi thconsiderable justification.

Granted that champagne is an expensive beverage. Granted that we are living in a highly inflationary era. And after accepting these two facts, we still are of the opinion $137 is a rather exhorbitant tag to place on five splits of spirits.

If a smoke-filled bar that charges that much for such a small amount of the bubbly stuff doesn't fall within the accepted meaning of the words "clip joint," we certainly would like to know what does.

Eartha Kitt

Nightclub Sues Eartha Kitt, Asks $200,637 for Row Over $137 Bill

Herald Tribune Sat. 8-3-57
New York
7.1
7/12(2)(a)

By John C. Rogers

Eartha Kitt, actress and singer, was sued yesterday in Supreme Court for $200,637 by a Third Ave. nightclub for allegedly pouring champagne on customers, breaking glassware, striking one of the owners and disporting "herself upon the stage in a lewd and suggestive manner."

The suit, brought by E. J. H. Bar and Grill, operators of the African Room at 780 Third Ave., charges that all these things happened early on June 5, some of them when Harold Kanter, a co-owner, sought to talk to her about a $137 bill.

In New York yesterday, Miss Kitt responded, "The whole thing is utterly ridiculous. I deny everything. I didn't do any of those accusations."

"Clip Joint"

The complaint filed in Supreme Court said that Miss Kitt and guests entered the nightclub at about 1 a. m. and that subsequently the actress "became loud and boisterous, commenced to shatter champagne glasses, pour champagne and liquids on the table and became generally offensive to the patrons . . ."

Miss Kitt disputed the plaintiff's version of events. She said yesterday that after doing a television show she and five or six other people, including actor John Ireland, went to the African Room and ordered four or five splits of champagne. "I never drink so I had nothing," she said.

When the bill came to $137, she said, she objected to the club's "boosting prices on me like that" and tried to get the bill in her hands so that she could merely sign it and send it to her office. She said that the club wouldn't give her the bill and that finally Mr. Ireland telephoned his hotel and made an arrangement for paying the bill. "And that's all there was to it," Miss Kitt said, "and that's all I know about it until I hear I'm being sued."

Eartha sued for 200Gs

Afro-American
Baltimore, Md.
Sat. 8-17-57
p. 6

NEW YORK—Singer Eartha Kitt on Friday was named defendant in a suit for $200,637, filed by a night club operator who said Miss Kitt branded his place a "clip joint."

The internationally-known entertainer was accused of pouring champagne on patrons, shattering glassware, and striking one of the owners when he tried to talk with her about a $137 bill.

Complainant in the action is the E. J. H. Bar and Grill, which operates the African Room at 780 Third Avenue.

Sought is $150,637, which is claimed by the club, and an additional $50,000 for Harold Kanster, one of the officers of the business.

* * *

ACCORDING TO the complaint, the singer entered the room with a party of guests about 1 a.m., on June 5. They ordered champagne and other drinks.

The defendant, asserted the complainant, upon being presented the bill, "became loud and boisterous, commenced to shatter champagne glasses, pour champagne and liquids on the table and became generally offensive to the patrons."

* * *

CONTINUING, the complaint states that Kanster instructed the waiter about 2 a.m., not to serve any more drinks to the party. He then presented what he termed "a reasonable and proper bill" to the actress.

Miss Kitt, according to the allegations, responded by shouting: "This is a clip joint; you are nothing but a bunch of thieves."

Reached at her apartment, the singer expressed "amazement" at the action. She said she considered the $137 bill "preposterous."

SAID EARTHA: "After our party was seated, we ordered four or five spits of champagne. I never drink, so I had nothing.

"To me, the $137 bill was preposterous. I asked for the bill so I could have it sent to my office. They would not give it to me.

"I had just done a television show (she appeared on 'Masquerade Party') and decided to take my friends to the African Room. I had been there before and had encouraged others to patronize the place.

"That's the whole story."

Afro-American
Baltimore, Md
Sat. 8-17-57
p. 6
49c2(a)

SUED FOR $200,000 — Eartha Kitt, film, nightclub and TV personality, was sued last week by a New York night club owner following a dispute with the singer over a $137 champagne bill.

Eartha dines with Nehru

Afro american

Sat. 2-16-57

NEW DELHI, India — Attired in a smart ankle-length cocktail gown of pink brocade, Eartha Kitt appeared here Saturday evening as a dinner guest of Prime Minister Nehru.

The famed singer-dancer-actress is making a world tour following completion of movie work in England. She had written ahead to inquire as to the chance she might have of meeting the Indian leader.

Baltimore, M.D.

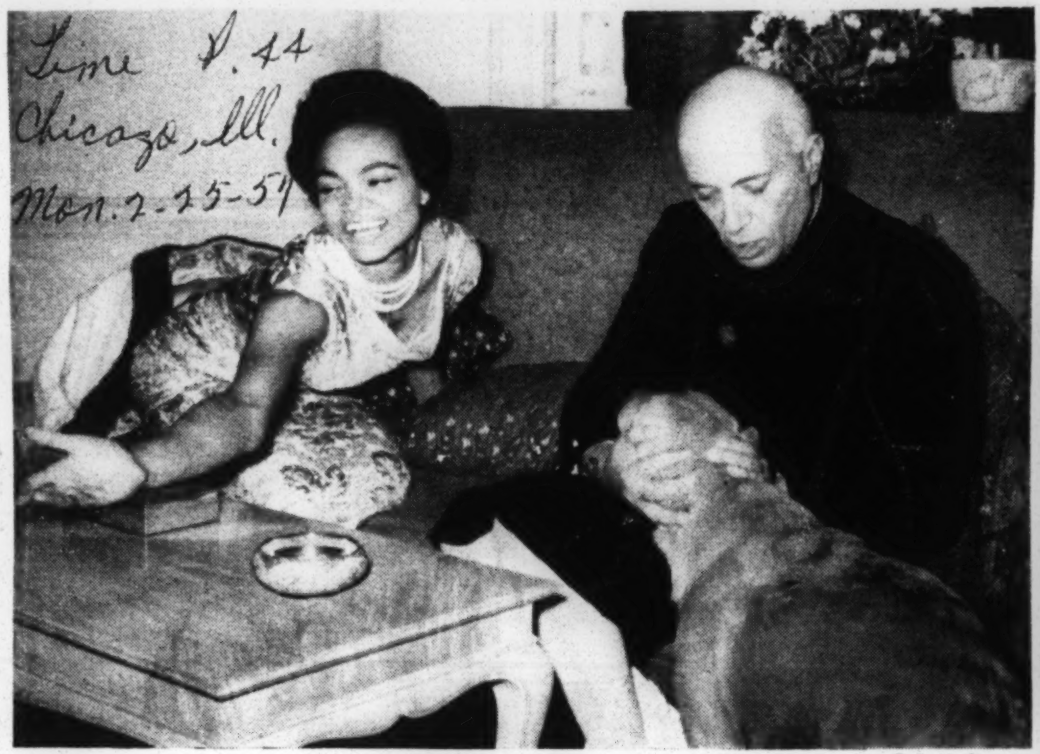
HER PLANE arrived late in the evening, just in time for her to be rushed through customs. After a chat with reporters and some setting up exercises to relieve muscles cramped on the journey from Karachi, she hurried to a hotel to change her clothes.

P. 7

She was right on time for dinner. Nehru was ten minutes late. Her name was the only one on Nehru's guest list..

Times Fri. 2-8-57 New york P. 19 C

IN MUSICAL: Eartha Kitt, who will share stellar billing with Eddie Bracken in "Shinbone Alley." The show will be brought into the Broadway Theatre on April 13 by Peter Lawrence.



Time P. 44 Chicago, Ill. Mon. 2-25-57

© P. N. Sharma

SINGER KITT & PREMIER NEHRU
On through the mysterious East.

On a quiet round-the-world tour, sultry Singer **Eartha** (*I Want to Be Evil*) **Kitt** in global pursuit of "truth, fulfillment and knowledge," missed a luncheon date with India's intrigued Prime Minister **Jawaharlal Nehru**, had dinner with him next day. Indian newshounds were bowled over by Eartha, hailed her as the "most exciting woman in the world," said that she has "a magnum of magnetism," gushed over her voice (though she did not sing) as "a confection of nostalgia, velvet, pre-typhoon tension and bee stings." After the staid *Times of India* front-paged Eartha likening her to a secret weapon of U.S. foreign policy but wondering why she was tripping through Teheran instead of dining with Nehru, Wanderer Kitt flashed word from the Taj Mahal: "Newspapers have accused me of being a spy to have accomplished all I have—funny?" Then she moved on to continue her quest with Burma's urbane Premier **U Nu.**

Eartha Kitt Dines With Nehru

Herald-Tribune New York

NEW DELHI, India, Feb 9 (AP).—American singer Eartha Kitt had dinner tonight with Prime Minister Jawaharlal Nehru. Miss Kitt, making a world tour, had written ahead about her chances of meeting Mr. Nehru. She got an invitation to lunch yesterday but failed to arrive in time. Her plane got her here tonight just in time for her to be rushed through customs and to go to the hotel to change her clothes. She was right on time for dinner. Mr. Nehru was ten minutes late. Miss Kitt said afterward she and Mr. Nehru found little to make small talk about — "African art and American income taxes." Lady Mountbatten, wife of the last British viceroy to India, was the only other guest.

P. 2

49c(2)(a)

Eartha Kitt

Time Magazine, New York City, N.Y. Sun. 2-18-57 P. 23

SINGER — Eartha Kitt has her first dramatic role in films in "Accused," opposite Sidney Poitier. The film, which concerns racial struggle in Africa, was made in Nigeria and in London.

Herald Tribune New York N.Y.
Mon. 2-25-57
P.1

Herald Tribune photo by Bob Noble

Eartha Kitt at her home at E. 92d St., with some of the dolls she collected during her travel abroad.

Eartha Kitt Returns; She Dined with Nehru

Herald Tribune P.1
Mon. 2-25-57

By Jo-ann Price

Eartha Kitt has returned to New York after a world trip during which she proved to a number of political leaders—Prime Minister Jawaharlal Nehru among them—that she is a determined woman.

The five-foot-three singer and actress, who is twenty-eight, arranged through friends to have dinner with the Indian Prime Minister because "I wanted to see what kind of person he was" and whether he was gifted with the sensitive "spirituality" she likes to see in a world leader. It was a wonderful experience, she said. The dinner, on Feb. 9, was attended by Lady Mountbatten, wife of the last British viceroy to India, as the only other guest.

"We didn't talk about anything political," Miss Kitt said. "He seemingly was not interested in my work as an entertainer, except that I was a very determined young lady."

Miss Kitt was interviewed at her apartment, 6 E. 92d St., where she returned Tuesday after a Northwest Orient Airlines flight from Seattle. She plunged deep into the script of "Shinbone Alley," a Broadway musical adapted from the Don Marquis classic "archy and mehitabel," where she will play the cat, mehitabel, opposite Eddie Bracken.

Miss Kitt likes cats. She brought two of them, Tippy, a black Persian, and Shawn, a Burmese, from London. Both were gifts from fans while she was on set for "Accused," an Associated British Film Production release on nationalism in Africa.

New York, N.Y.

Tippy, a female, arrived by plane yesterday morning from London, with no apparent ill effects; Shawn is on the way. They will join Finnegan, a black and white crossbred the singer picked up on a winter night in a New York alley while she was playing here in Sillman's "Mrs. Patterson."

P.1

"Shinbone Alley" is slated to open April 13 after seven weeks of rehearsal.

No Witch Doctors

The vivacious singer, dressed in bright red velvet matador slacks and close fitting V-neck red bodice, demonstrated with elaborate arm and leg movements several wild encounters of her journey.

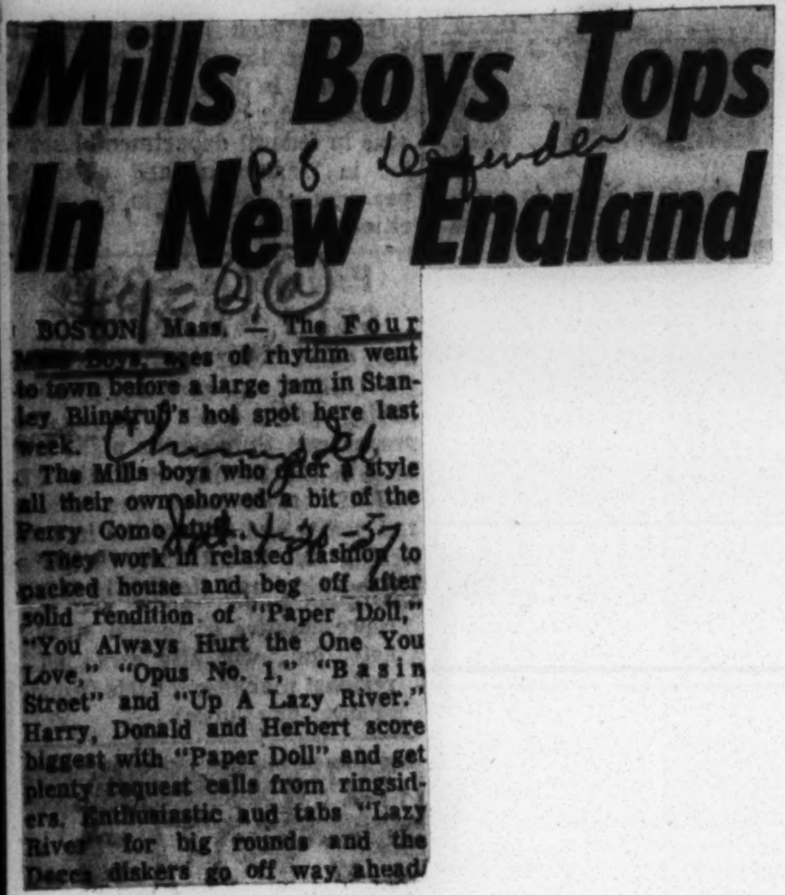
While on set at Enugu, Nigeria, she took off to climb Juju Mountain in search of witch doctors. She was disappointed not to find one. At the tiny village of the Odo tribe, which worships bats, she enticed the chief into performing a religious ceremony that released "millions and millions" of bats into the air. She carried one back to Enugu to Sidney Poitier and other actors wrapped in tissue paper and ribbons.

But her prize of prizes, she said, was a fine blue-on-blue watercolor by Hoessien Behzad of Teheran, Iran, of "Hafiz and His Beloved," which she will hang in her bedroom. The painting, a dozen native dolls and recordings of Hausa tribe dances from Nigeria will have to soothe her nomadic desires until her next world jaunt, she said regretfully.

Herald Tribune
New York
Tues. 1-22-57
P.19

Eartha Kitt, who returns from London Feb. 1 to prepare for rehearsals of "Shinbone Alley," a musical version of "archy and mehitabel."

49c(2)(a) 1957 THE FOUR MILL BOYS



Mills Boys Tops In New England

P. 8 Defender

49c2(a)

BOSTON, Mass. — The Four Mills Boys, aces of rhythm went to town before a large jam in Stanley Blinstrub's hot spot here last week.

Chicago Ill.

The Mills boys who offer a style all their own showed a bit of the Perry Como stuff.

4-26-57

They work in relaxed fashion to packed house and beg off after solid rendition of "Paper Doll," "You Always Hurt the One You Love," "Opus No. 1," "Basin Street" and "Up A Lazy River." Harry, Donald and Herbert score biggest with "Paper Doll" and get plenty request calls from ringsiders. Enthusiastic aud tabs "Lazy River" for big rounds and the Decca diskers go off way ahead.

49c(2) (a) 1957

ETTA MOTEN

Evening With Etta Moten Is Set For This Sunday

Defender Sat. 2-9-57 Chicago, Ill

P. 3

49c (2)(a)

ETTA MOTEN

Etta Moten, star of WMAQ's program "I Remember When," will appear at Mandel Hall at the University of Chicago at eight o'clock Sunday evening, February 10, in "An Evening with Etta Moten."

Miss Moten's program will be an autobiography and a travelogue in song and conversation. As she sang the part of Bess in George Gerschwin's "Porgy & Bess" for three years, she will include something from this folk opera, and she will choose other numbers from her international collection of folk songs.

She has appeared as a concert singer in Europe, Africa and South America. She sang at the inauguration of President Tubman of Liberia. Her most recent journey (in January 1957) has been to Haiti.

49c(2)(a)

The Evening with Etta Moten is a benefit for the International House Association Room Scholarship Fun, which provides a free room in International House for one year for at least one graduate student from abroad.

A dormitory on the University of Chicago campus, International usually has around 60 nationalities represented at any one time among its 530 student residents.

The IHA room scholarships go to students abroad who have made outstanding scholastic records in their own countries, who want to do advanced study in the United States, but cannot come to this country without some financial help.

Through a cooperative arrangement between the University of Chicago and the Chicago Chapter of International House Association, the recipients of the room scholarship also receive a full tuition scholarship for one year at the University.

Evening with Etta No 24

Courier P. 16 Sat. 3-23-57 Pittsburgh Pa.

ACCRA, ~~Ghana~~—Etta Moten, concert singer ~~and radio person~~ality, Chicago, in private life Mrs. Claude Barnett, was the toast of the American delegation to the Independence celebration.

Mr. Barnett, distinguished newsman, and Mrs. Barnett traveled together to the Gold Coast where they are well known.

THE BARNETTS were the center of lavish hospitality during their stay, and attended the grand ball given by Dr. Kwame Nkrumah, the Prime Minister, at the state house.

49c(2)(a)

Dr. Nkrumah opened the ball by dancing with the Duchess of Kent, the Queen of England's personal representative to the celebration. Following this courtesy dance, the Prime Minister danced with Mrs. Barnett and invited her and Mr. Barnett to sit with him at the honor table.

MRS. BARNETT, known for her exotic and impeccable taste in dress, wore a watermelon pink chiffon gown, designed by Irene. Ankle length in front, it featured a panel of roses and a slight train in back. With it she wore African ivory accessories.—**A. M. RIVERA JR.**

Courier P. 16
Sat. 3-23-57
Pittsburgh Pa.

49c
(2)(a)

MISS ETTA MOTEN

49c(2)(a) 1957 DINAH WASHINGTON

nger Escapes

Evening Star

andy Death

Washington, D.C.

3-13-57

A-14

HOLLYWOOD, Mar. 13 (UP).—olice said today that someone nt a box of chocolates to Blues [redacted] that have proved fatal had she them.

chocolates contained sliv- glass.

e 32-year-old Negro singer, pearing at Zardi's here, arned about the chocolates yesterday, Detective Sergt. [illegible] said.

Washington had received 1½-pound box through the ail two days ago and gave m to a friend, Mrs. Ann oore. Mrs. Moore bit into one the chocolates, discovered the ass and returned the box to Washington, who called po-

closed with the candy was a written note:

"My tail is short as you can e, good-by to you from me." It was signed "Yasha."

The note was written on the side of a greeting card which had a drawing of a bob-tailed lamb on the front.

Miss Washington said she had no idea who the sender could be. United States postal inspectors have been called into the case, police said.

Jack Gordon, Zardi's manager, said the nightclub features white and Negro jazz musicians and singers. Audiences also are mixed, he said. He scoffed at any idea that the plot was aimed at Miss Washington because of her race.

Ethel Waters Plagued By Tax Troubles, Too

Defender p. 8 Chicago, Ill.

By JAMES L. KILGALLEN

NEW YORK — (INS) — Ethel Waters is broke — due to income tax trouble and lack of work. But she's not asking sympathy.

All the famed blues singer and actress wants, she said this week, is a "break that would enable her to get on her feet, financially.

Her voice tinged with pride, she declared:

Sat. 1-12-57

"Except for the government, I don't owe anyone a quarter. I'm doing the best I can to pay my debt to Uncle Sam. But, actually, there's nothing so wrong that a good job or two in show business won't clear up.

OWES TAXES

Miss Waters, who owed the government close to $25,000 in taxes, has whitted this sum down to about $15,000.

"But I haven't worked much in the past four years," she related. "Of course, I've done some work but not enough. I just don't seem to be able to get it.

"I've had jobs each year the past four years. I'd make a TV appearance in person or on film, do some summer stock, or got a night club spot for a week or two. That's not enough.

"I'm busted — but I'm not asking sympathy. Things go like that in show business. I have friends in the same boat, and we console one another."

Her financial difficulties began four years ago when she produced her best-selling autobiography, "His Eye Is On the Sparrow."

"Royalties from the book put me in a higher tax bracket," she explained. 'My royalties went for taxes. I couldn't keep up. Interest on my taxes multiplied and I didn't make anything out of the book."

Miss Waters said that several times, while she was struggling to pay up her taxes, she received refunds of about $2,500. Each time she'd sign over the refund as payment toward back taxes. At the same time withholding taxes were coming out of her salary for the odd jobs she obtained.

'It's hard to be honest," she smiled.

"I have to earn $850 a month to keep up with my demands. I have a home in California and my mother lives in Philadelphia. I'm living in New York now because I have to be on the ground in case a job shows up."

She told of passing up a $50,000 deal.

"I turned down an offer from 20th Century Fox for my life story because they wouldn't let me play myself. They said I couldn't sing, that I was too old, and that I wouldn't have public appeal."

Her pride rising to the surface, the 56-year-old blues singer exclaimed:

"I'm not dead. And I'm not dated. Why, I feel I could get out there and put them all to shame in a part like that."

ETHEL WATERS

ETHEL WATERS

Ethel Waters Grossed Over Million Dollars In 41 Years, But Owes "Uncle"

Globe [illegible] 1-15-57

Nashville Tenn.

p. 13

Chicago-- After 41 years in show business and grossing well over a million dollars, Ethel Waters is heavily in debt to the U. S. Government for back taxes. In 1956 all of her engagements together added up to only nine weeks, "not enough to make me eligible to receive unemployment compensation," she says in February EBONY. For the last two years her earnings have been low enough to entitle her to tax refunds which she had to re-indorse back to the Federal government in payment of tax arrears. All of her royalties from her best selling autobiography, "His Eye Is On THe Sparrow" were also collected by the Internal Revenue Bureau. Her ten-room home in Los Angeles, which is shackled by U. S. tax liens, is being rented out as a school for handicapped children.